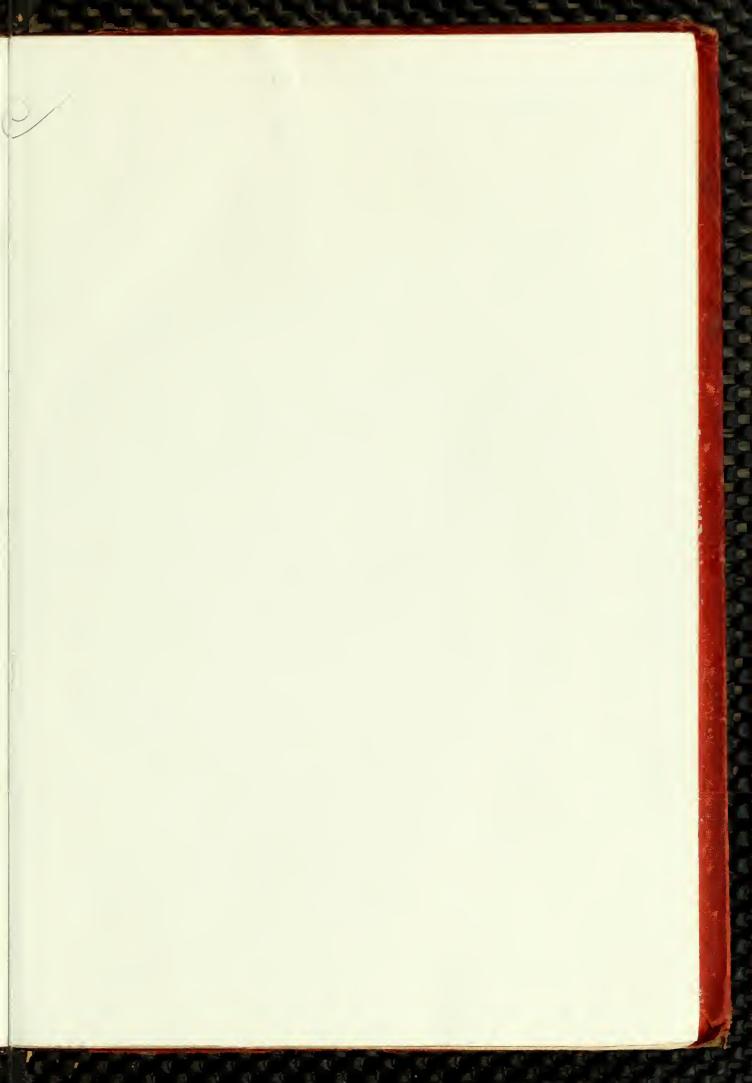


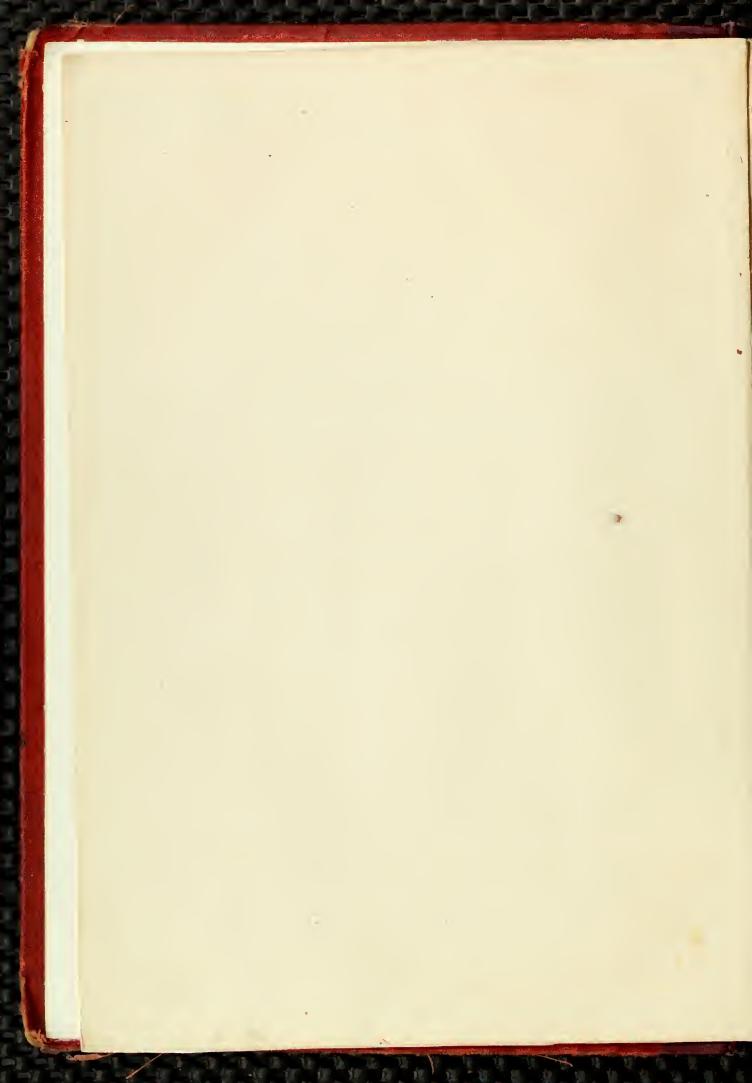
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IL BARBIERE DI SIVIGLIA

(THE BARBER OF SEVILLE,)

A COMIC OPERA

IN TWO ACTS,

COMPOSED BY

GIOACCHINO ROSSINI.

EDITED AND TRANSLATED INTO ENGLISH BY

NATALIA MACFARREN.

Ent. Sta. Hall.

Price 2s. 6d.
In Scarlet Cloth, 4s.

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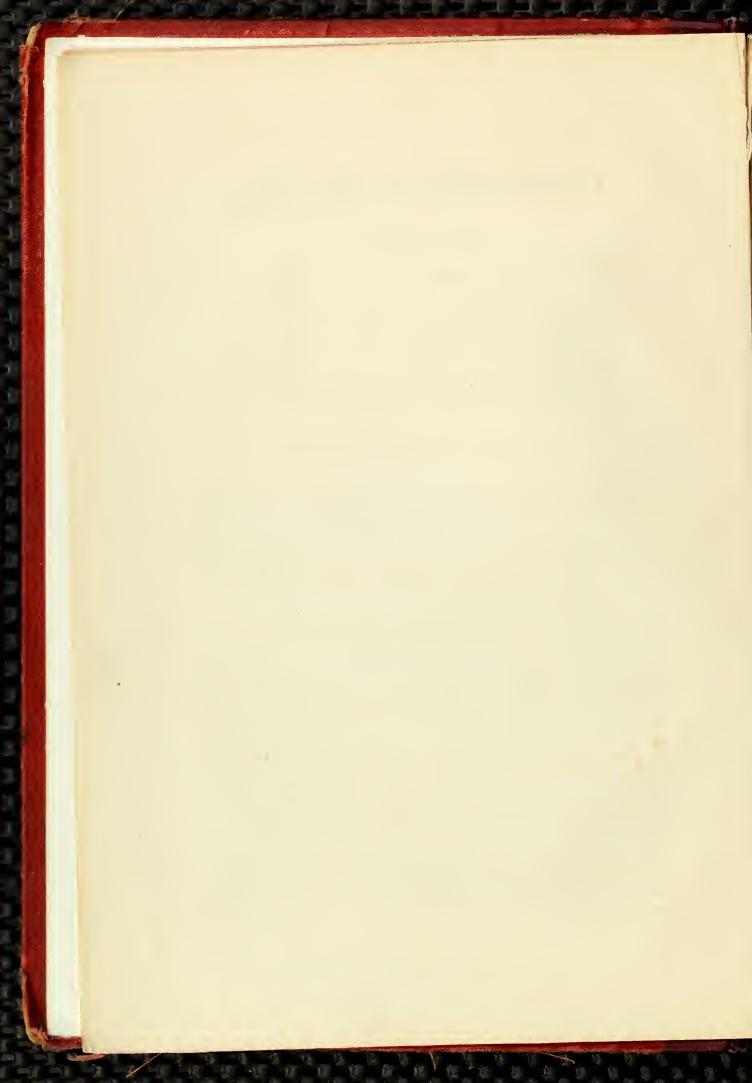
IL BARBIERE DI SIVIGLIA.

DRAMATIS PERSONÆ.

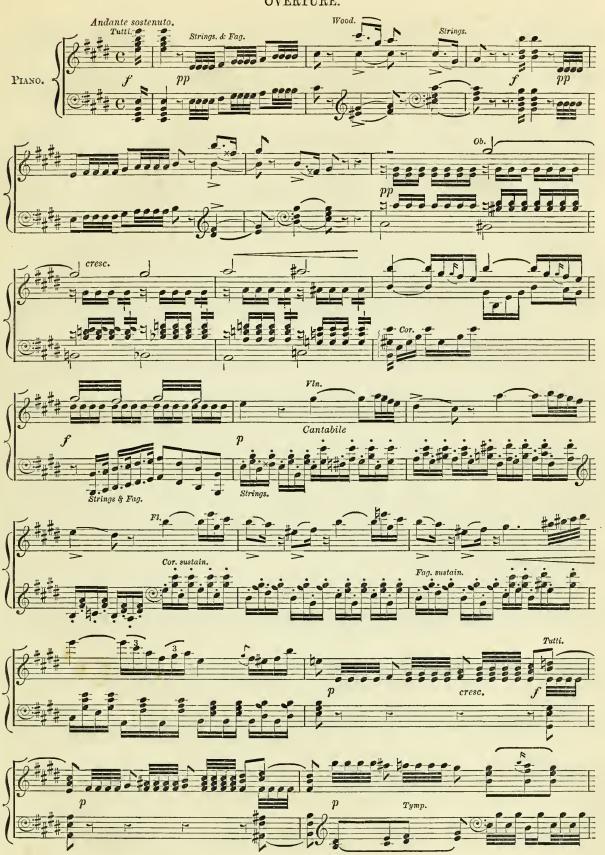
COUNT ALMAVIVA	• •		Tenor.
DOCTOR BARTOLO (guardian of Rosina)	• •		Bass.
Figaro (a Barber)	• •		Baritone.
Don Basilio (teacher of singing)	• •		Bass.
FIORELLO (servant of Count Almaviva)	• •		Tenor.
Ambrosius (servant of Doctor Bartolo)			Bass.
Rosina (the rich ward of Dr. Bartolo)			Mezzo Soprano.
BERTHA (the old housekeeper of Dr. Ba	rtolo)		Soprano.
An Officer, a Notary. Chorus o		and o	

The scene is laid in Seville, the capital of Andalusia.

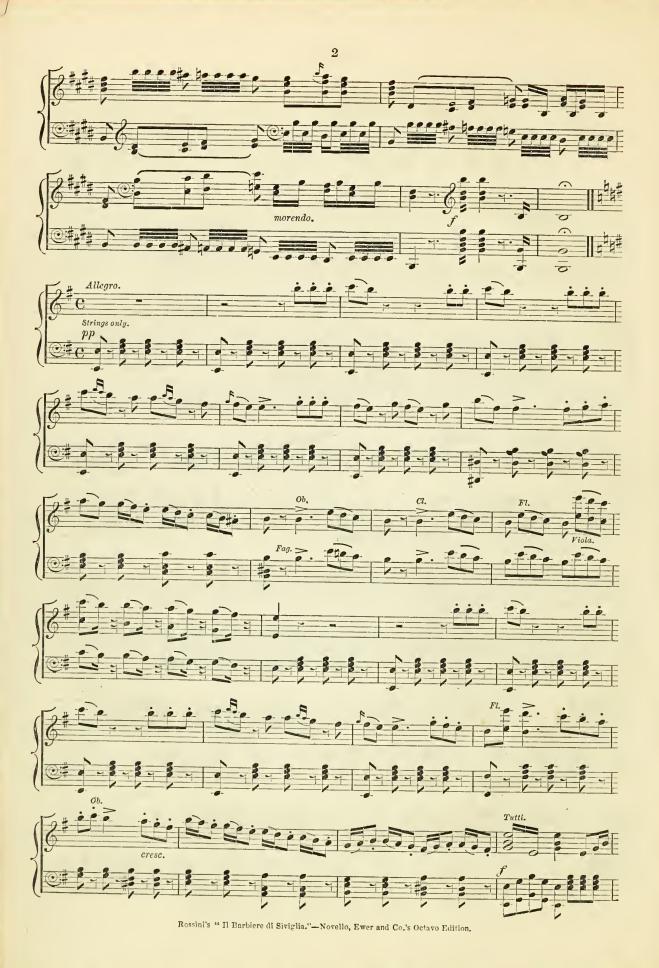
THE plot of the Opera is founded on the secret attachment of Count Almaviva for Rosina, Doctor Bartolo's ward. The Count confesses his love to Figaro, the barber, who being a meddling fellow, delights in helping him to an interview with the lady. Bartolo is desirous of marrying his ward himself; but Rosina returns the passion of her unknown lover. Disguised as a drunken soldier, the Count gains admission to Bartolo's house, showing his billet as a reason; but, being discovered, he is placed under arrest, not, however, before Rosina has contrived to give him a letter, declaring her passion, and asking the name of her lover. In the second act the Count again disguises himself, and enters Bartolo's house, under pretence of giving a music lesson to Rosina, asserting that Basilio has sent him, being too ill to come himself. Bartolo is doubtful at first of the truth of this; but on the Count showing him Rosina's letter, and declaring that it has been given to him by a mistress of Count Almaviva's, he is allowed an interview with Rosina, promising to convince her that she is not beloved by the Count. Instead of doing this, however, they determine on a secret marriage, and arrange to elope at midnight, Figaro stealing the key of the balcony for that purpose. Basilio in the meantime comes in, the deception is exposed and the Count escapes. Bartolo then shows Rosina her letter to Almaviva, and telling her that he is only amusing himself at her expense. Rosina, stung by jealousy, discloses to her guardian the plan for elopement, and consents to become his wife. At midnight the Count and Figaro appear, and are astonished to find that Rosina has changed her mind. She informs them of what Bartolo has told her; but on the Count throwing off his disguise, and telling her who he is, they are reconciled and married by the notary procured by Bartolo for his own wedding. The officers of justice then enter, accompanied by Bartolo; but the Count declaring that he is already married to Rosina, and discovering his rank, the guardian relents and forgives them both.



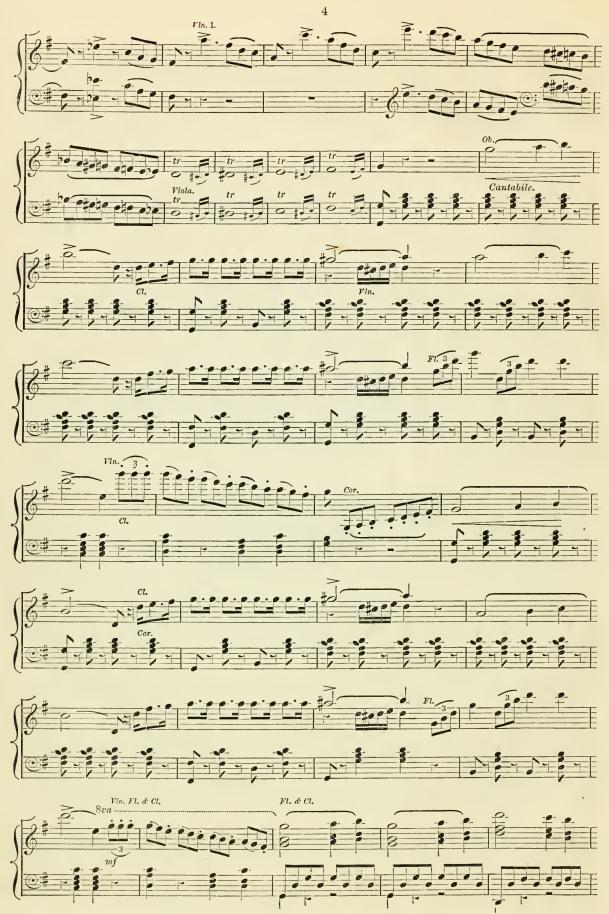
OVERTURE.



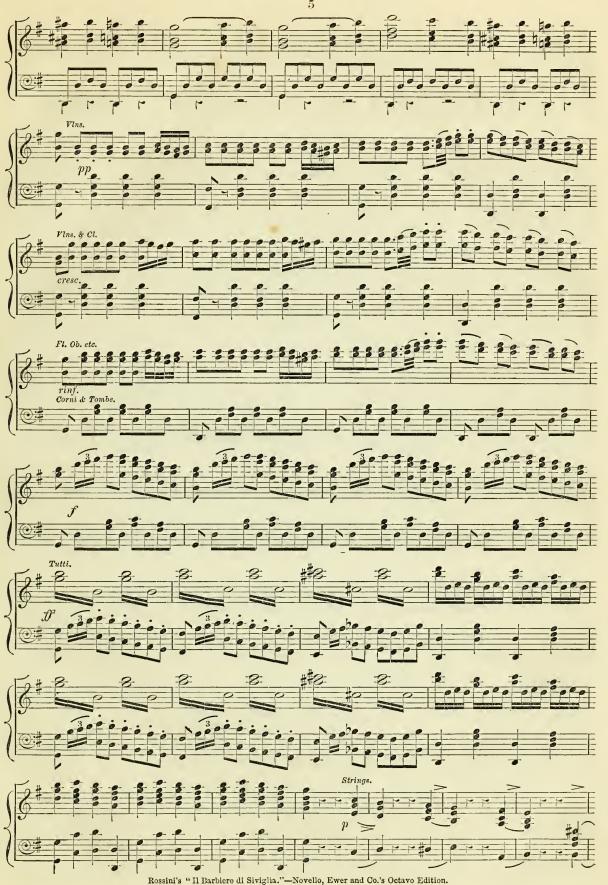
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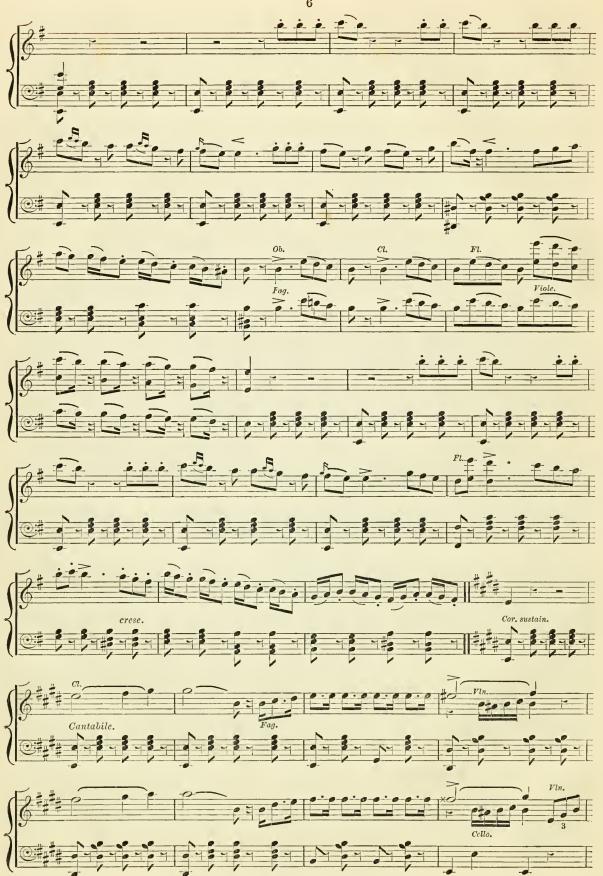


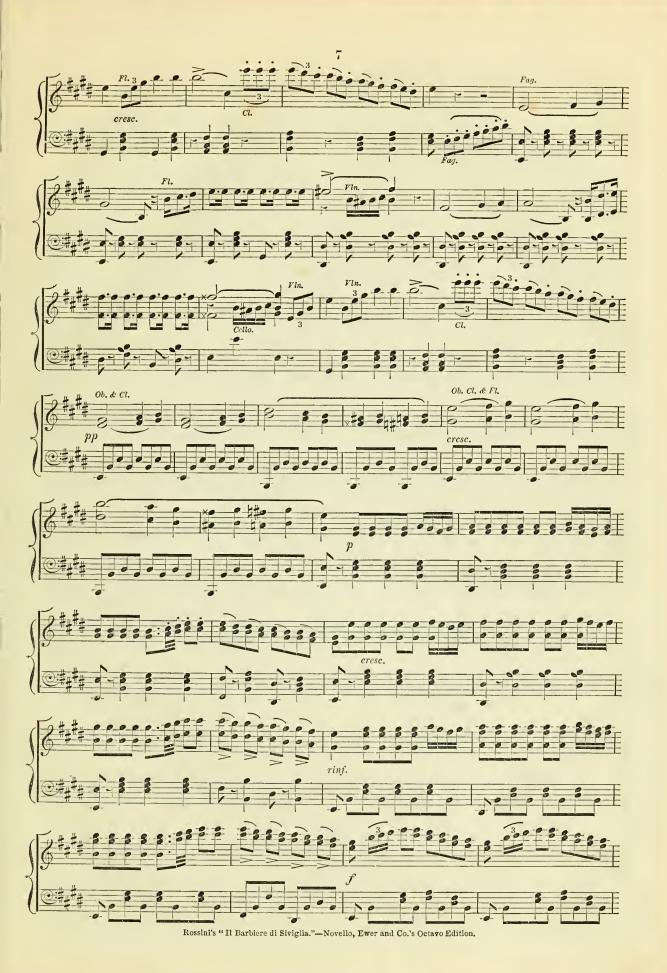


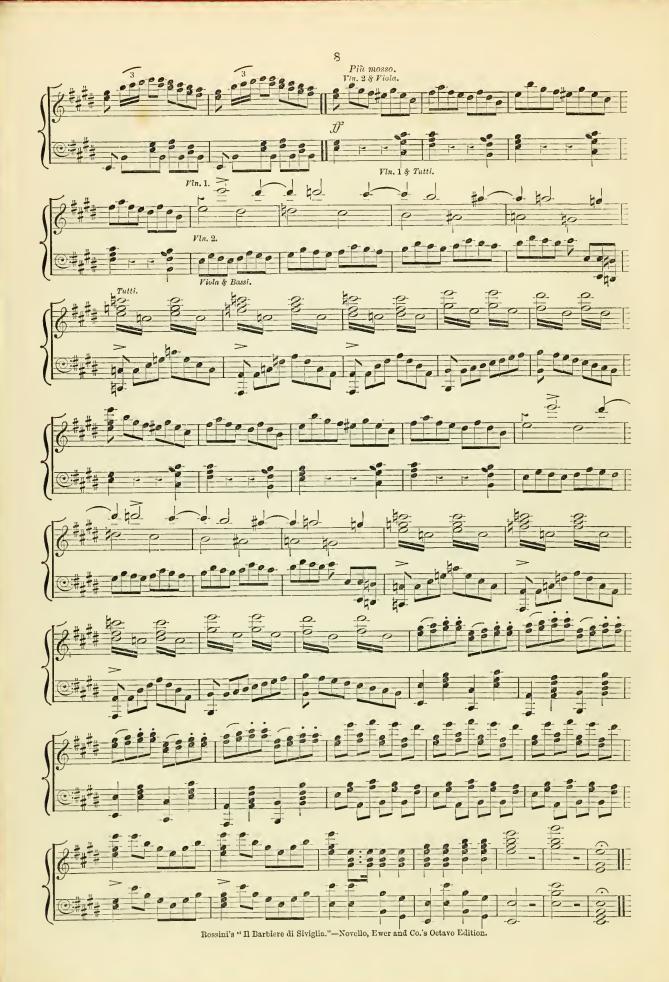


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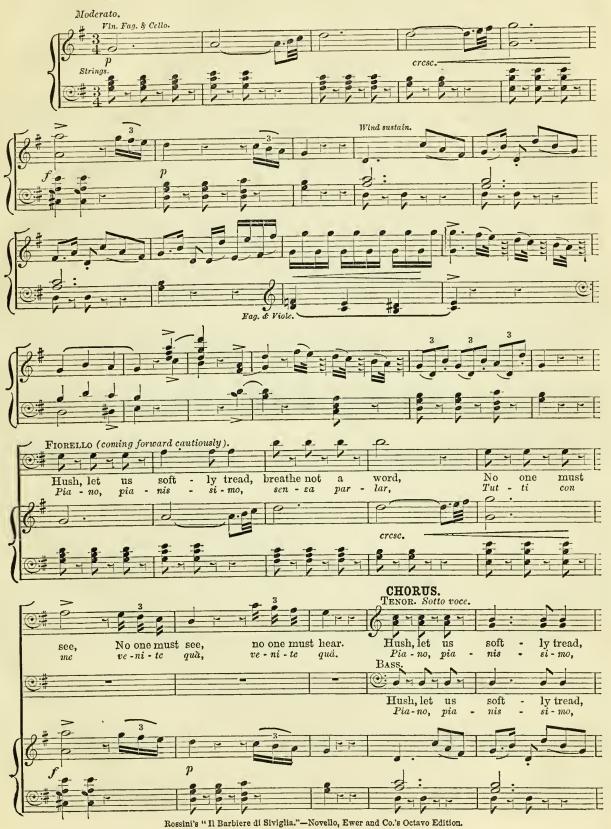


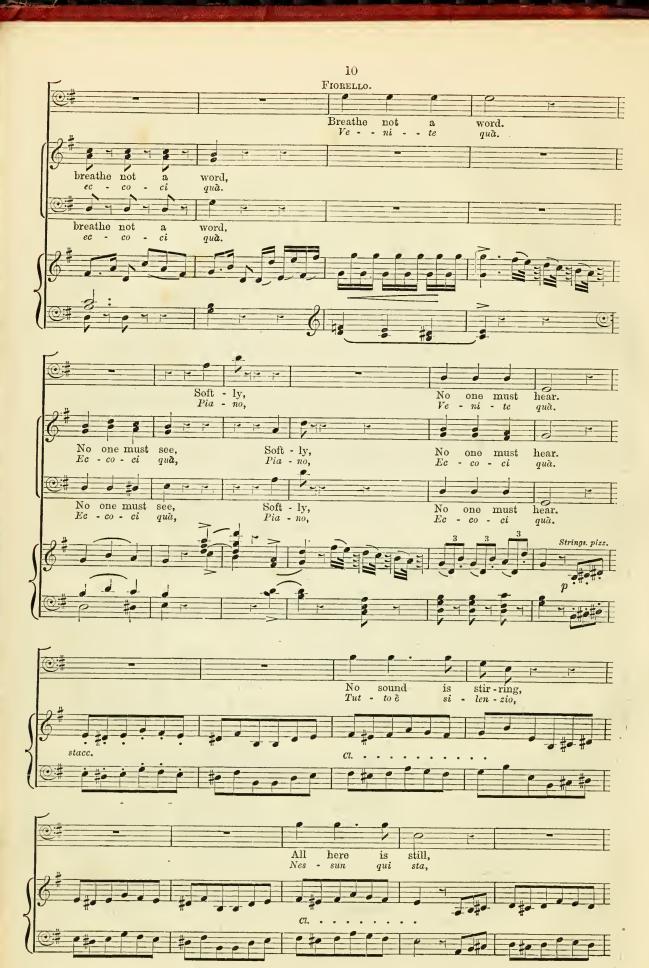


ACT I.

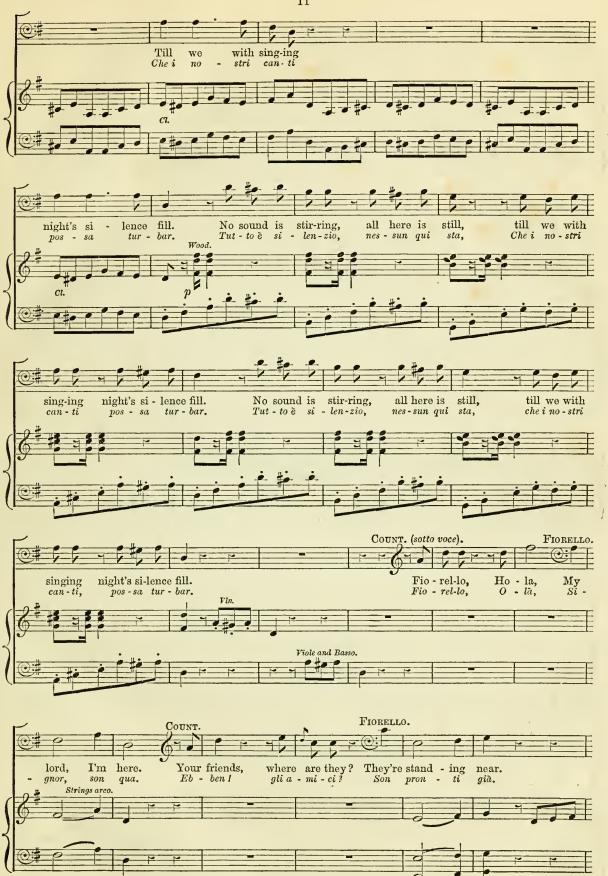
No. 1. Introduction.—"HUSH, LET US SOFTLY TREAD."

Scene.—An open square in Seville. At the left the house of Bartolo, with windows barred and blinds closed. Fiorello, lantern in hand, ushers in a number of musicians with their instruments. Later, Count Almaviva, wrapped in a cloak.

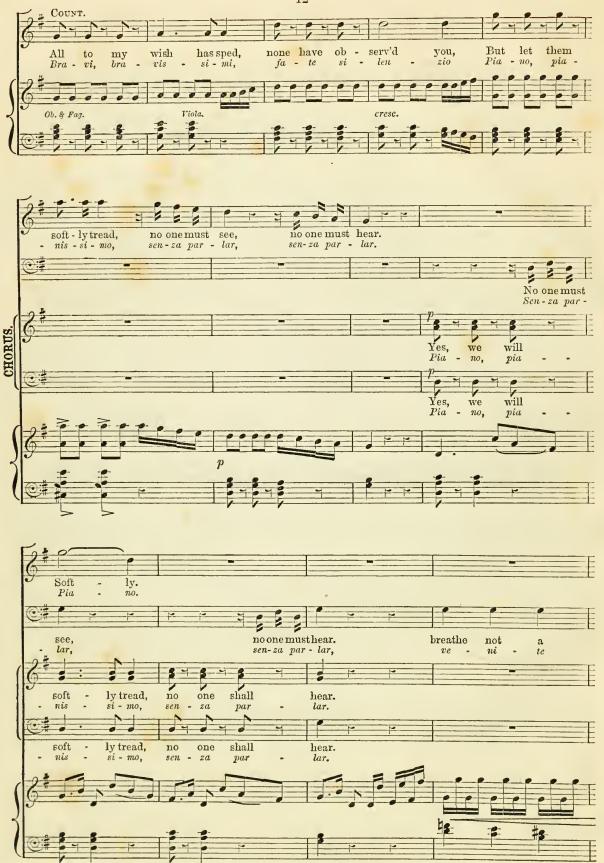




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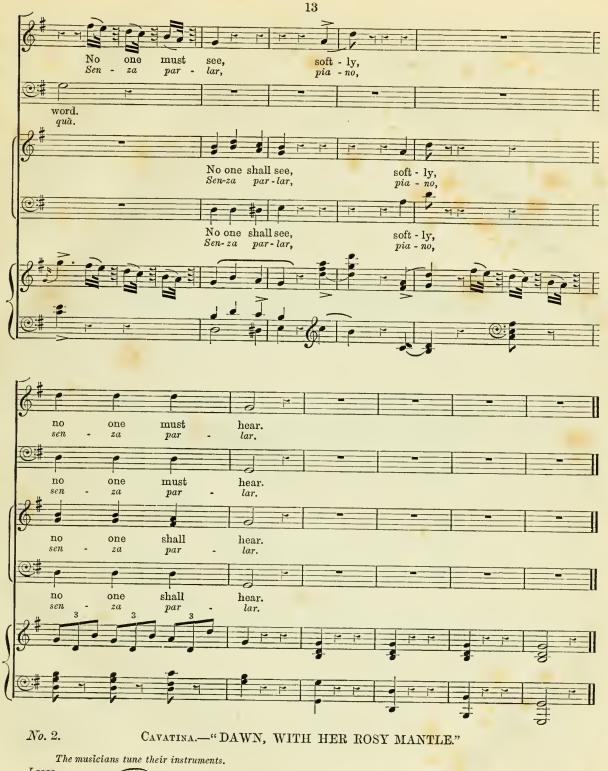


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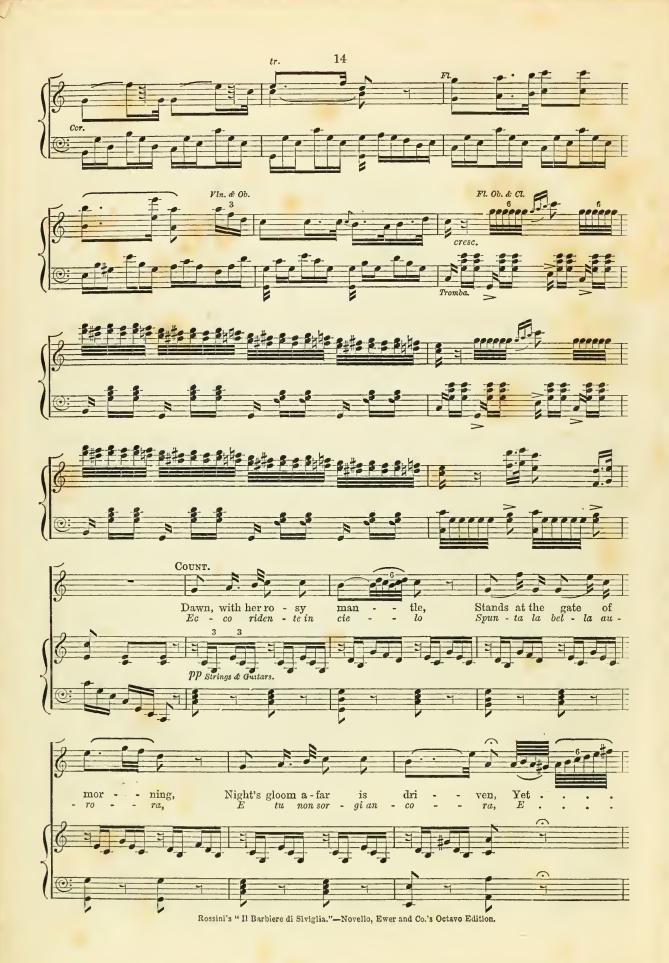


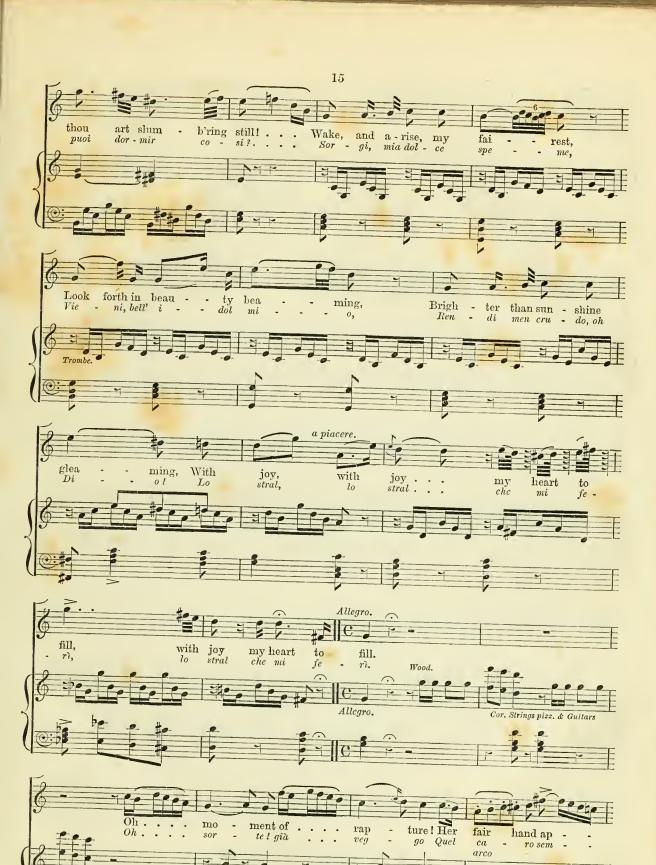


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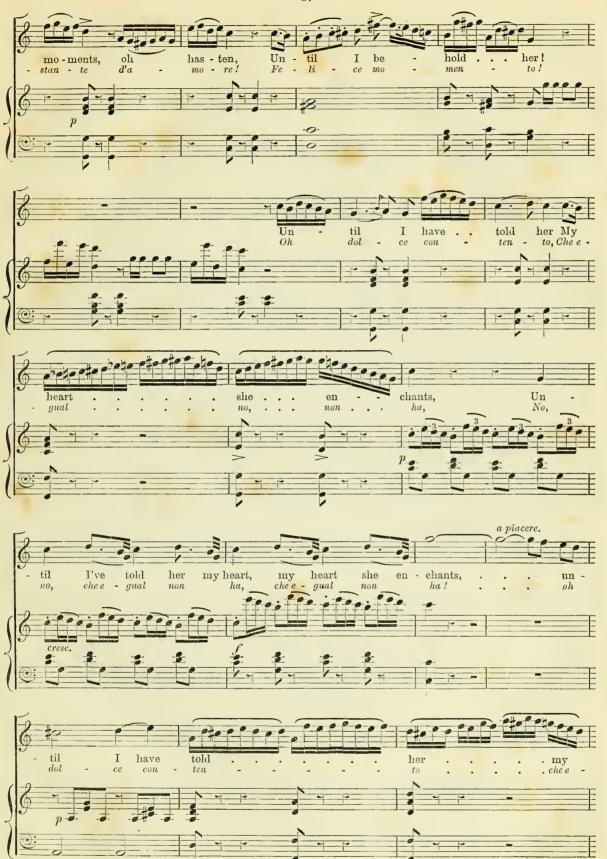




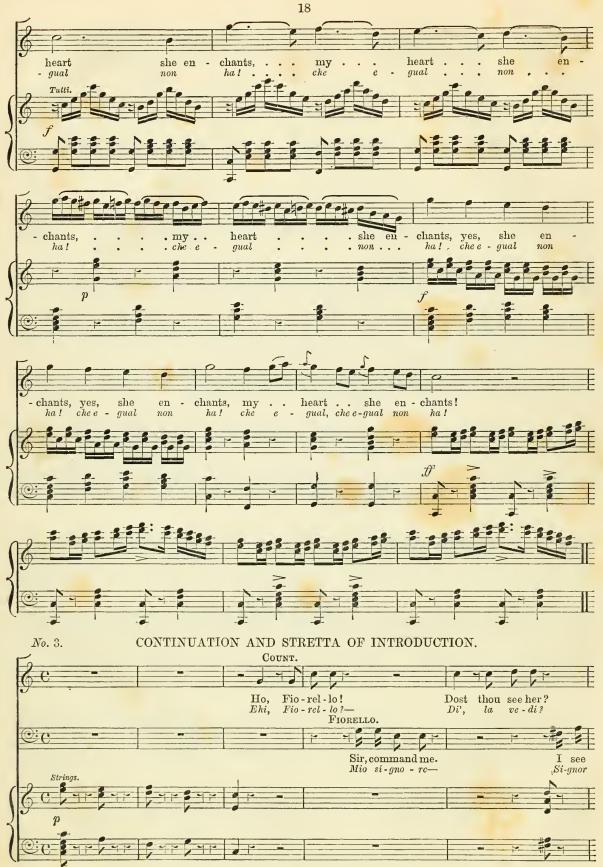
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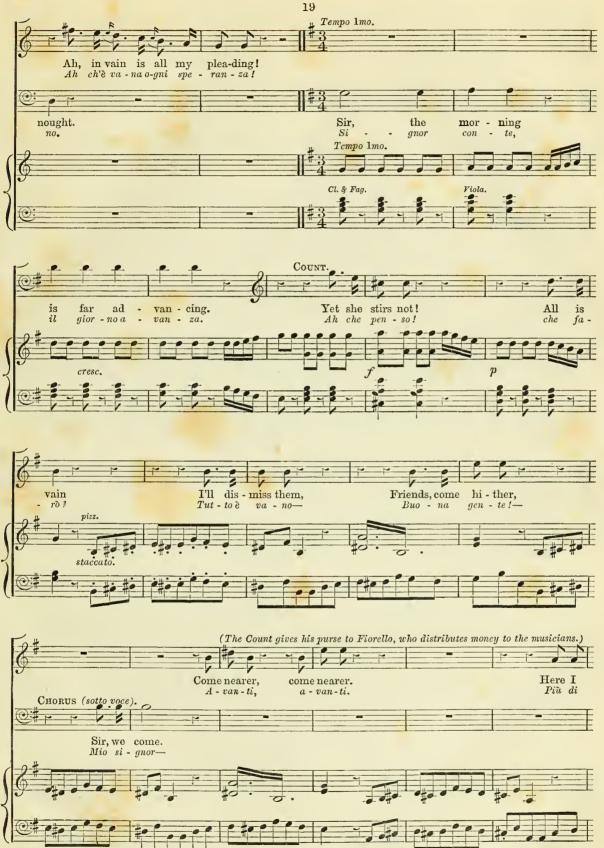


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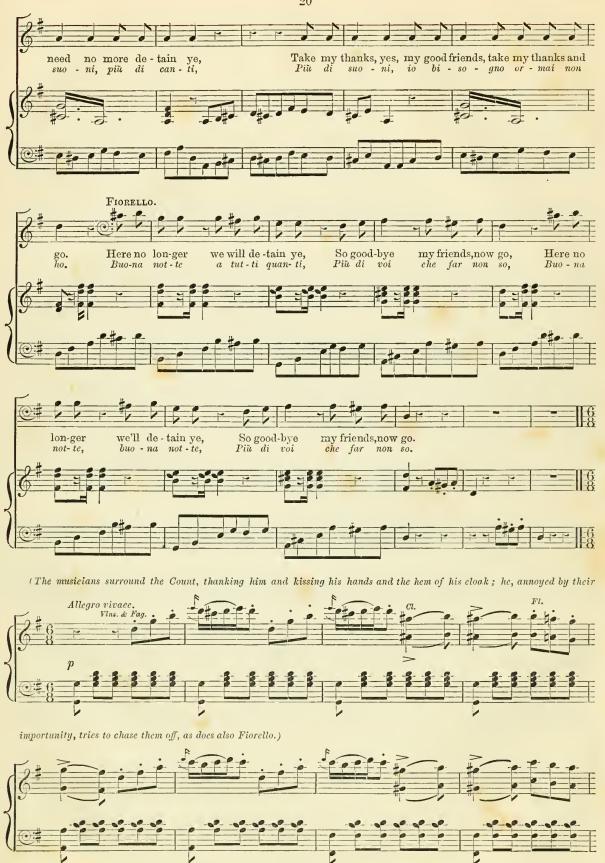


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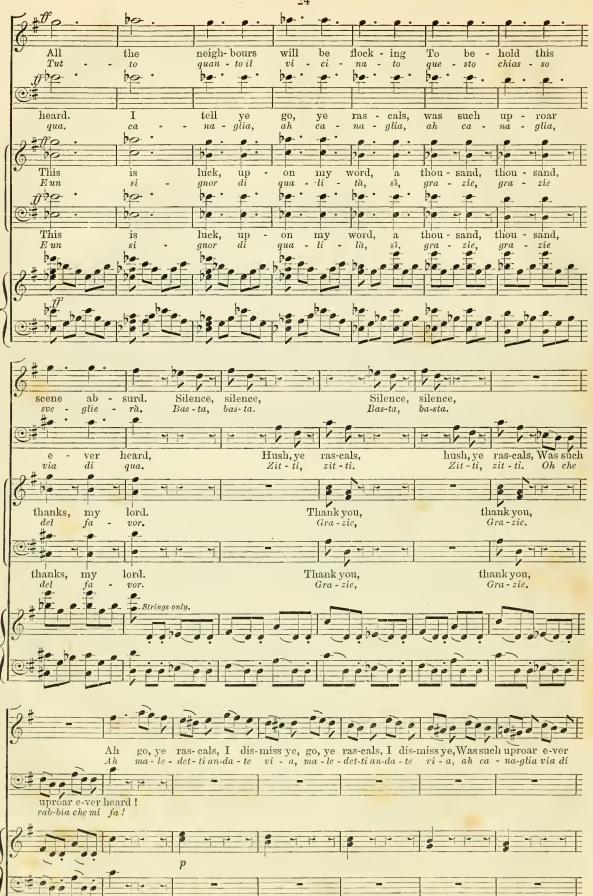




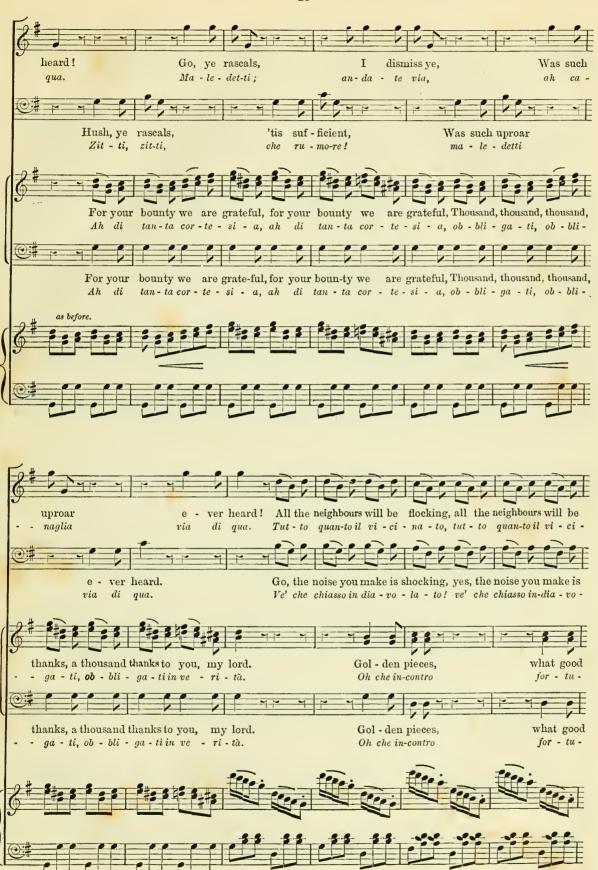
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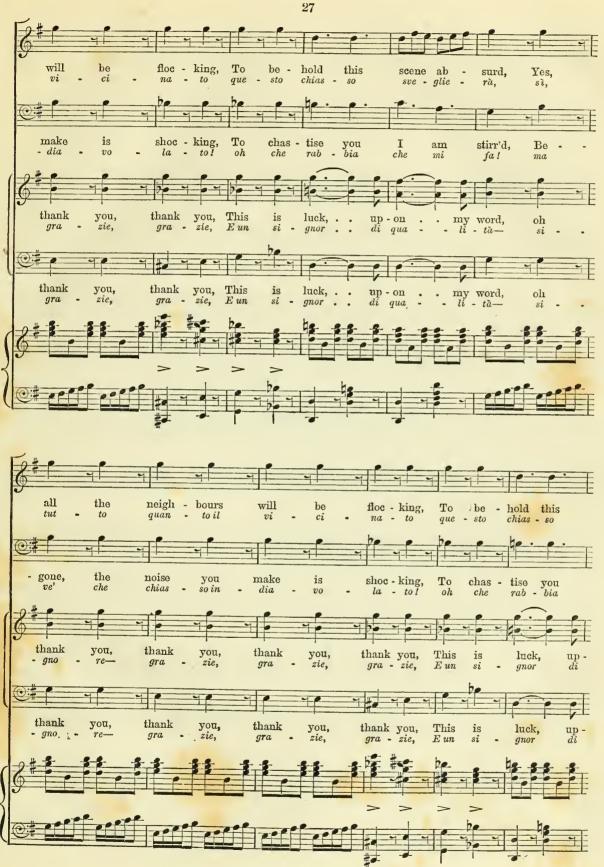
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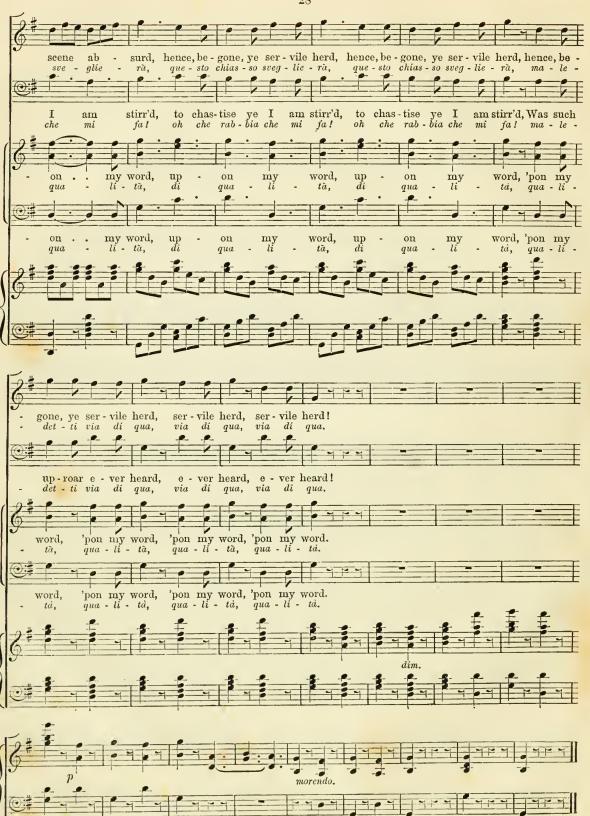
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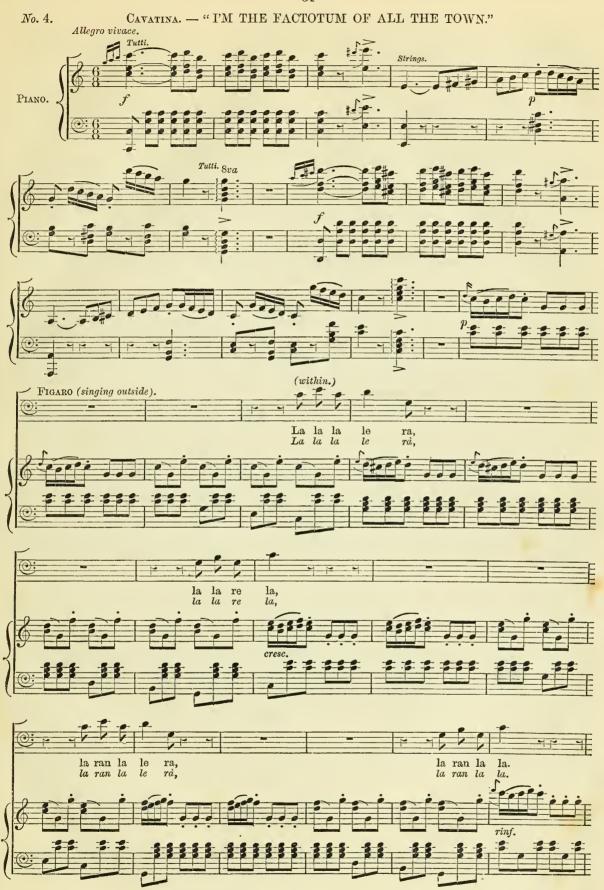


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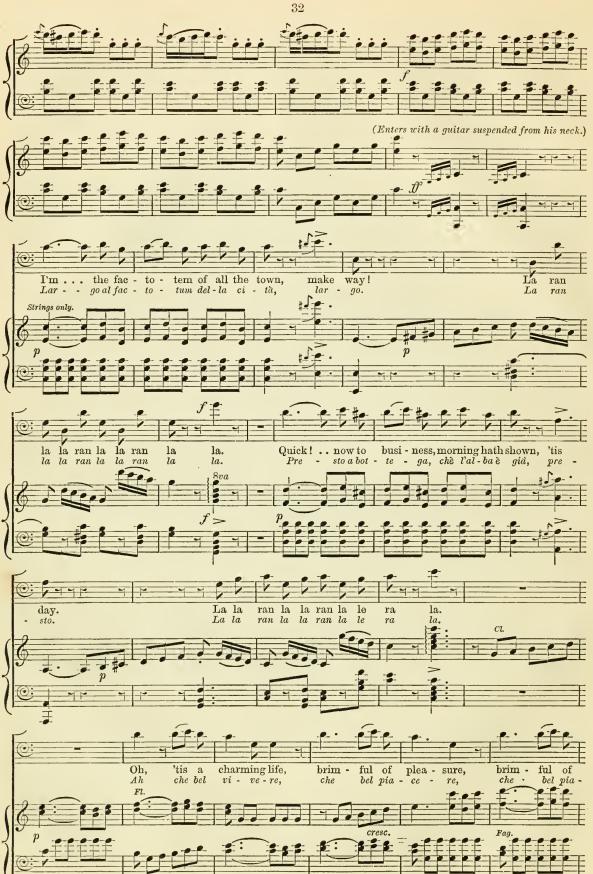
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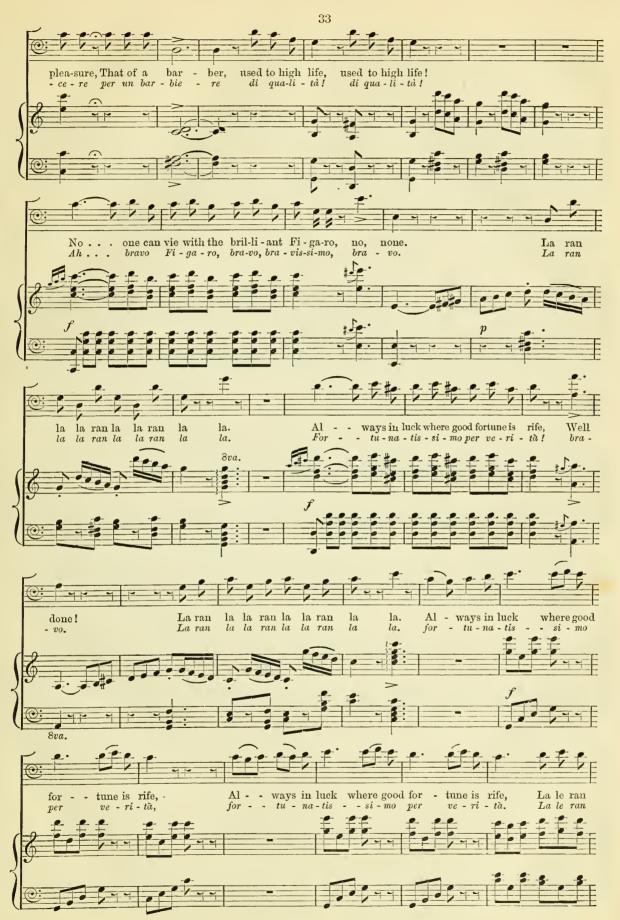
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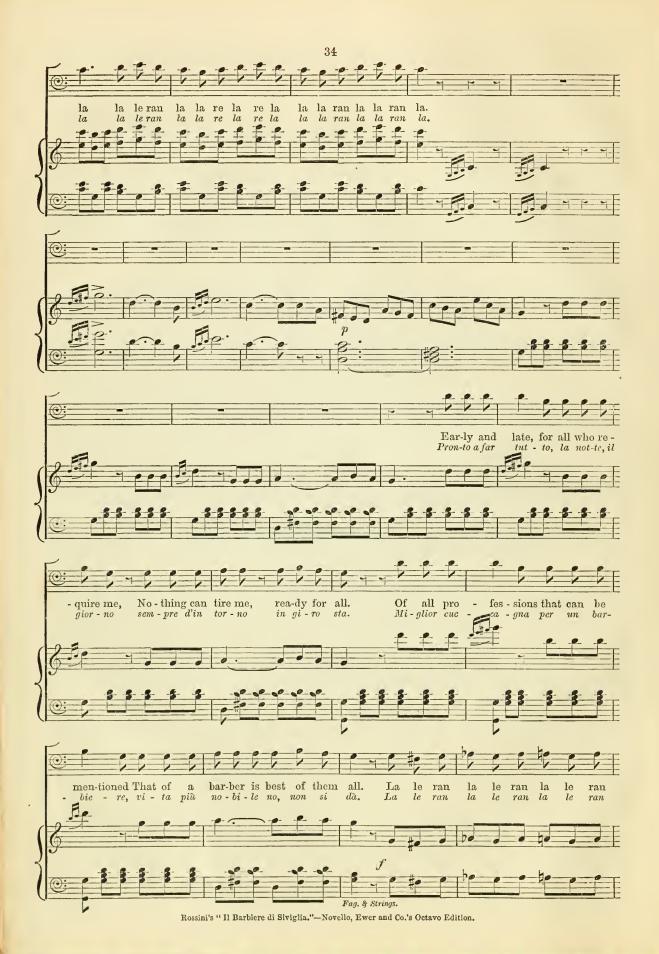
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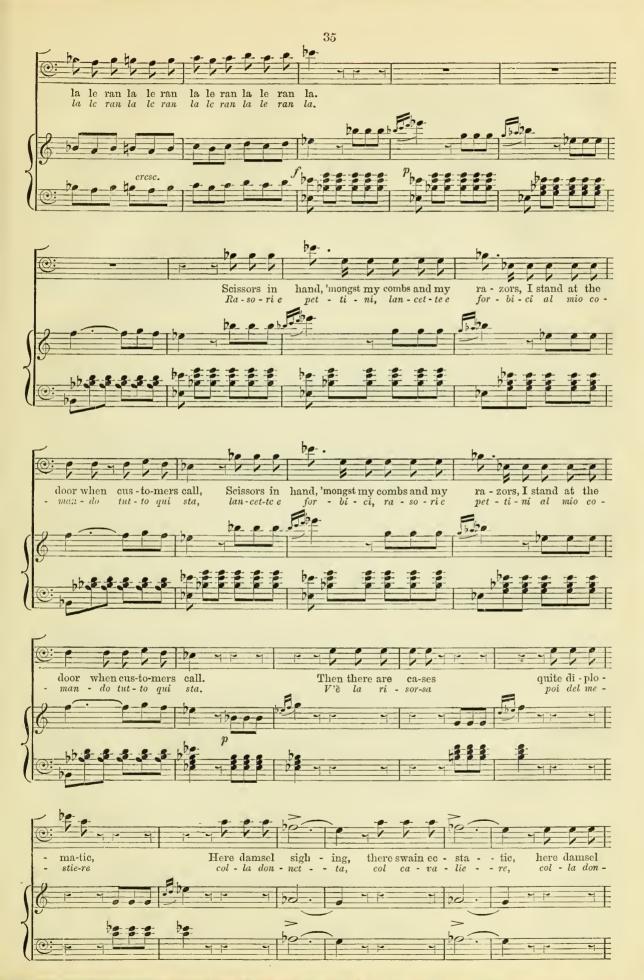


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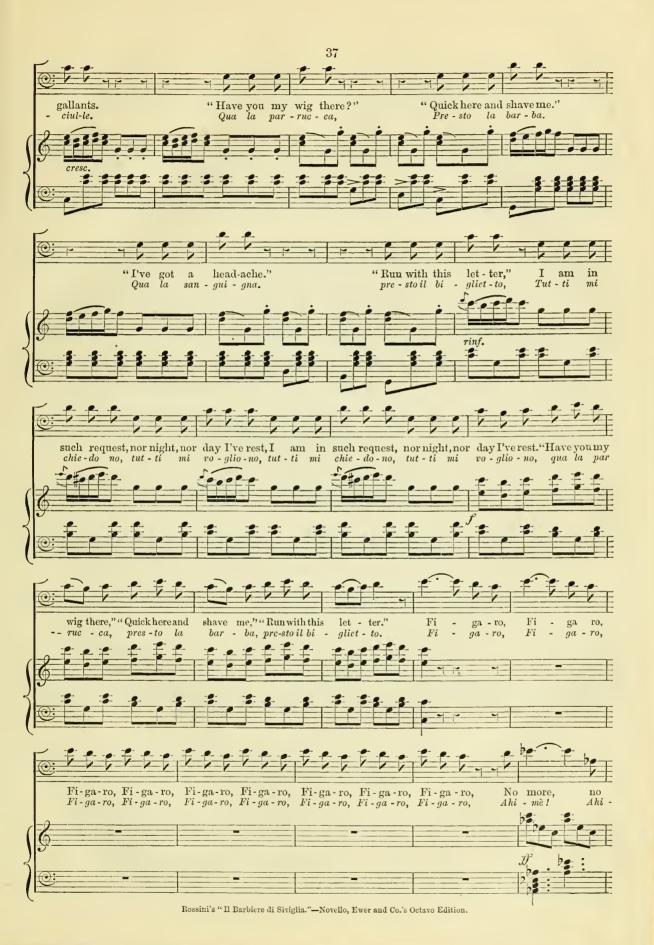
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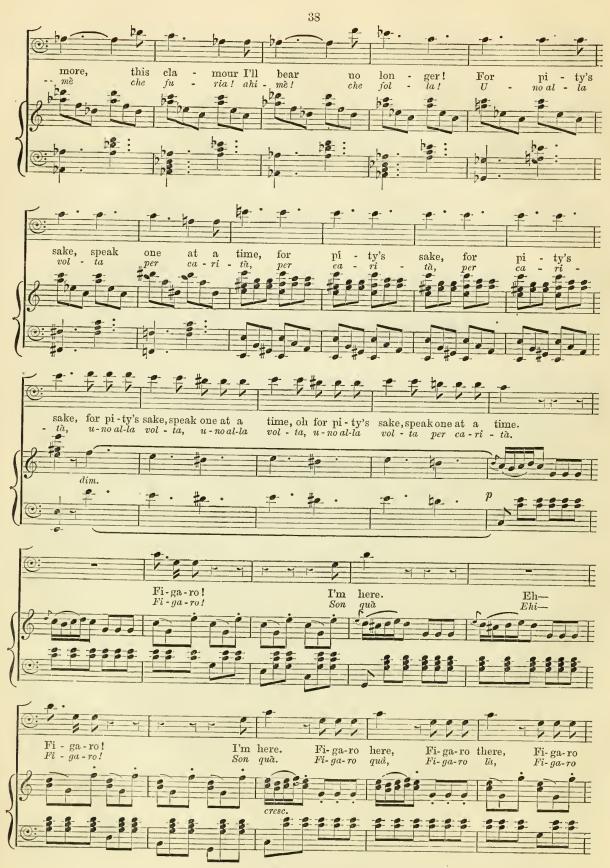






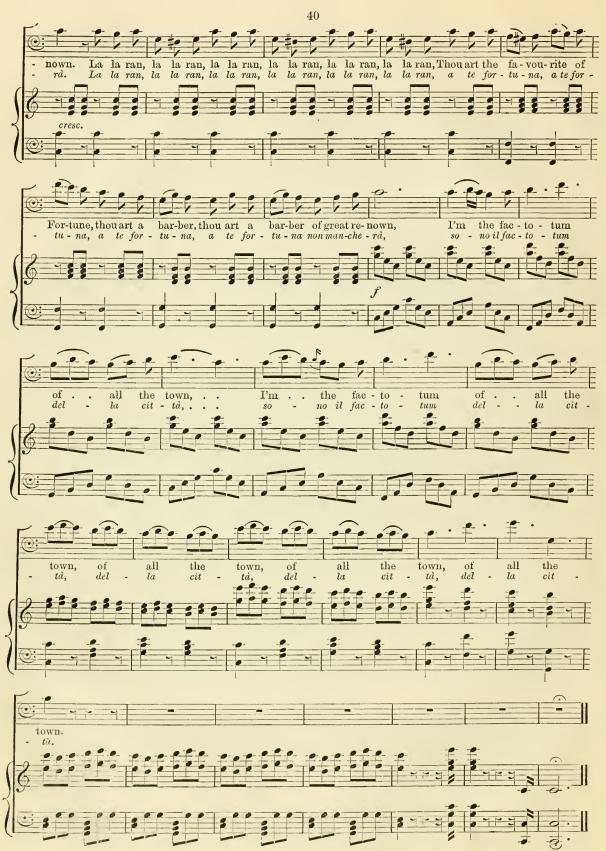
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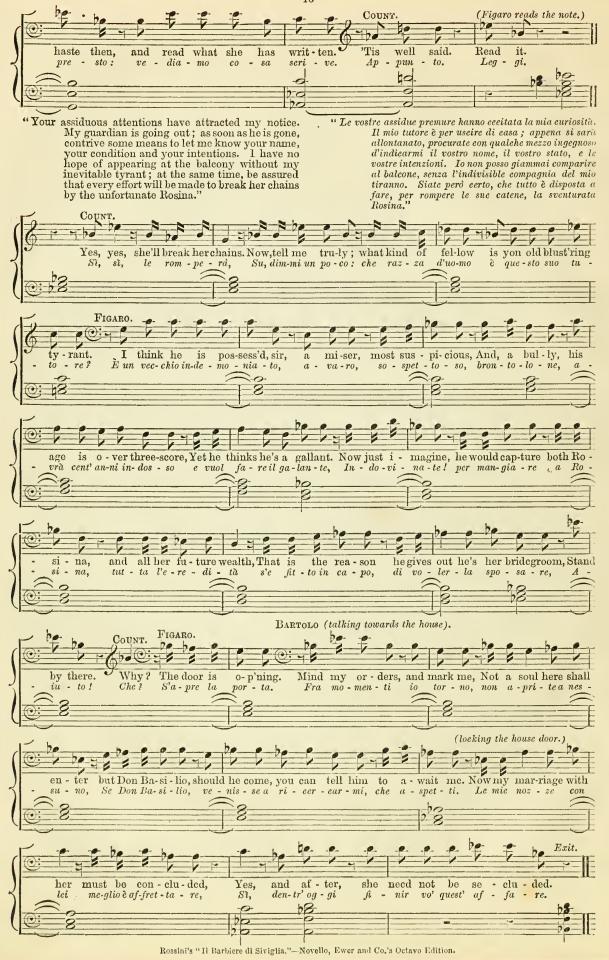
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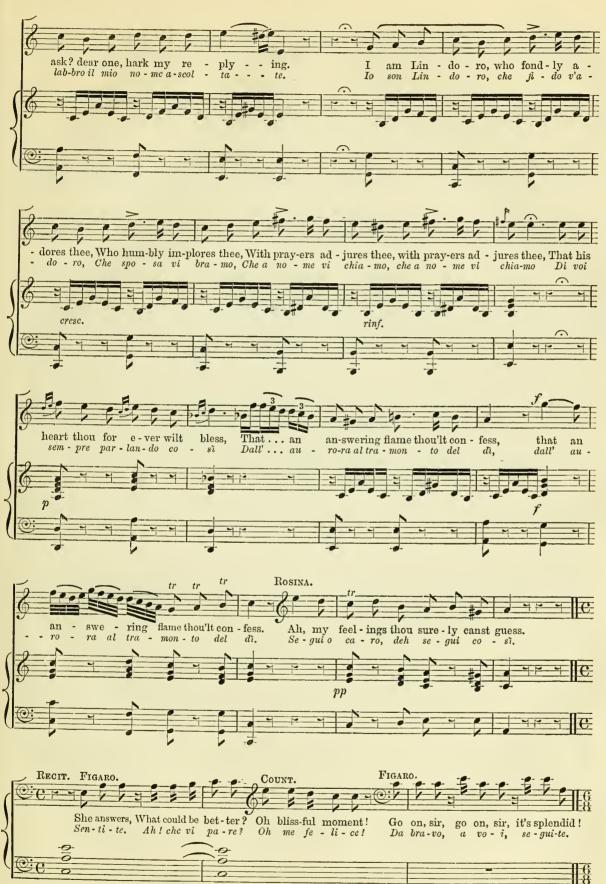
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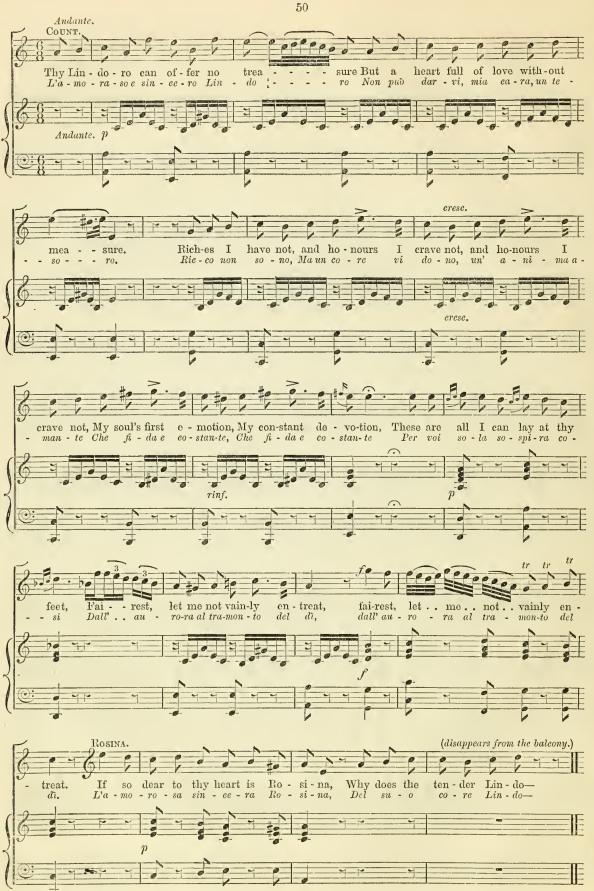
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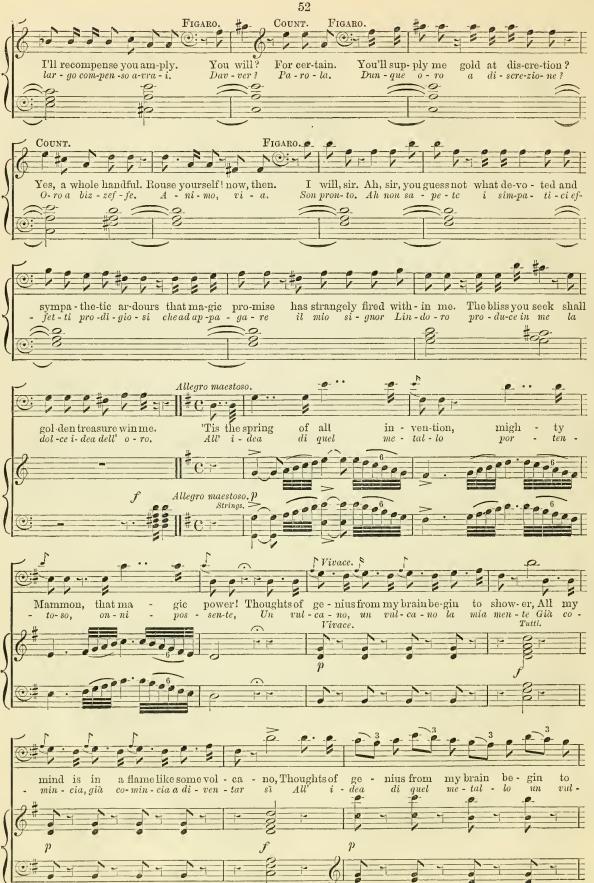


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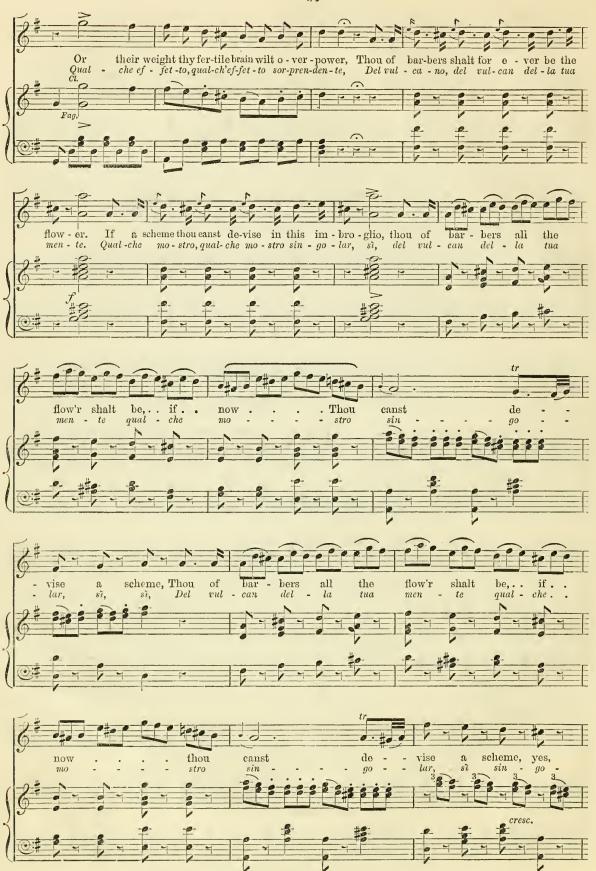


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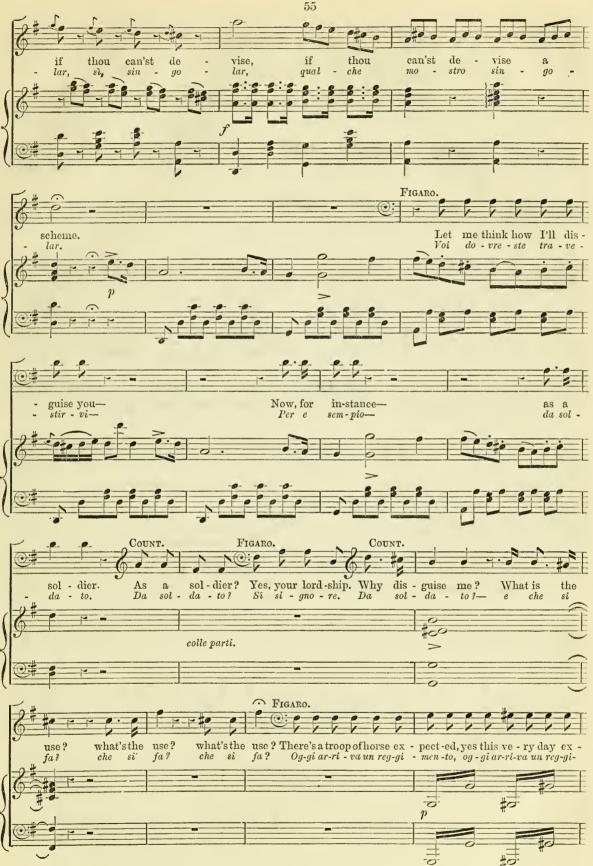


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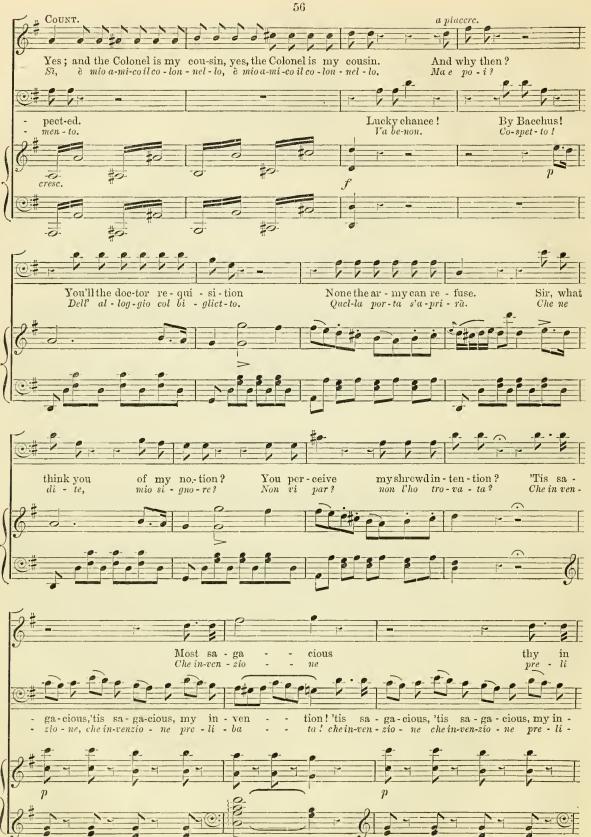


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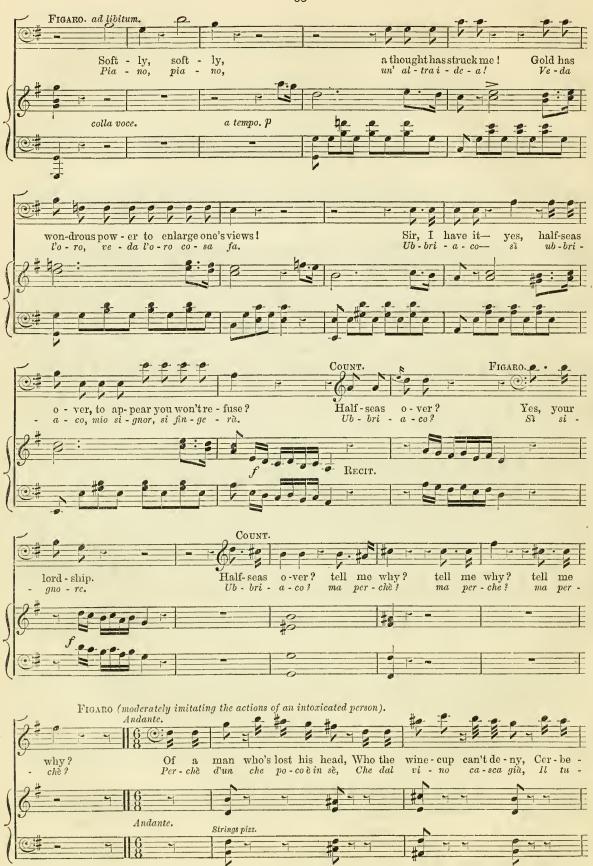
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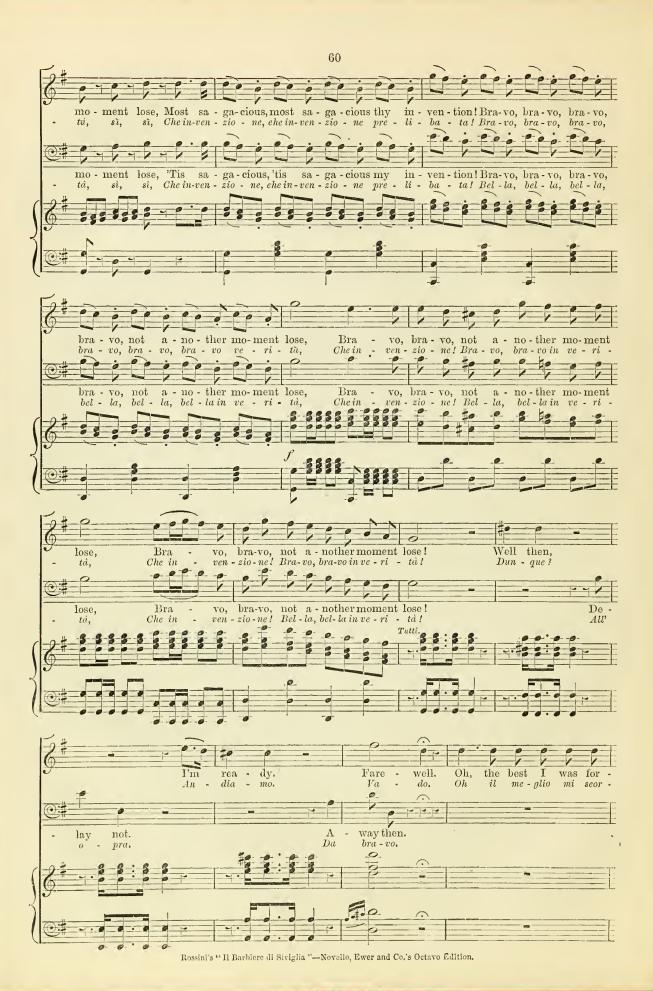


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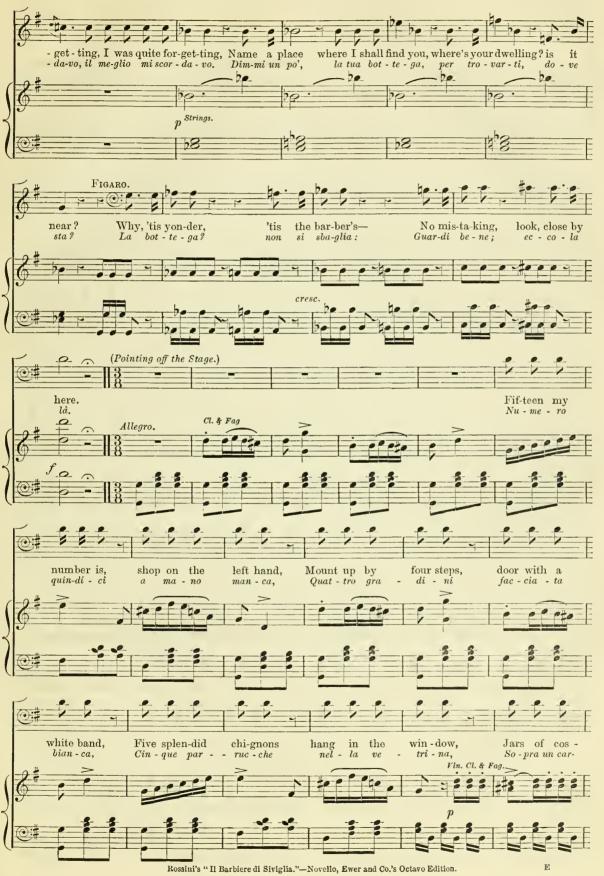
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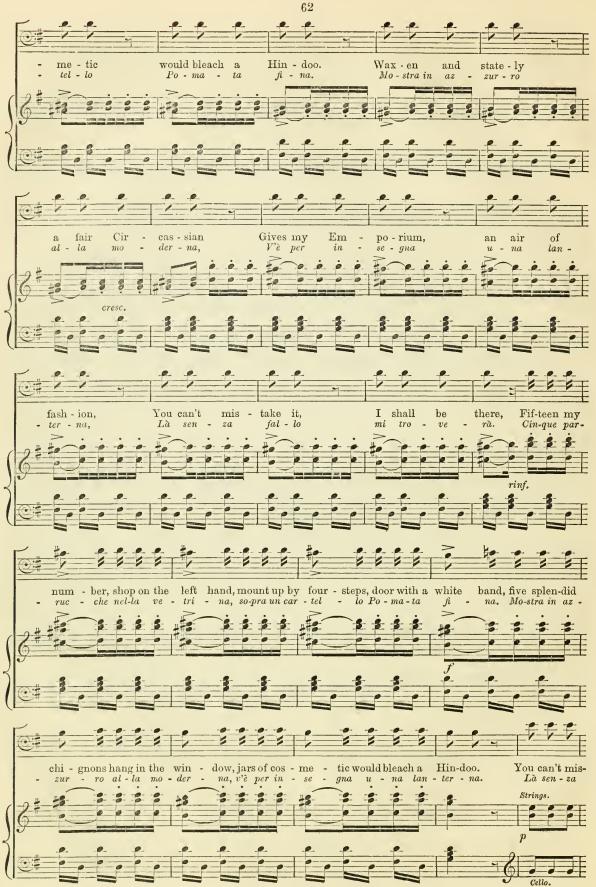
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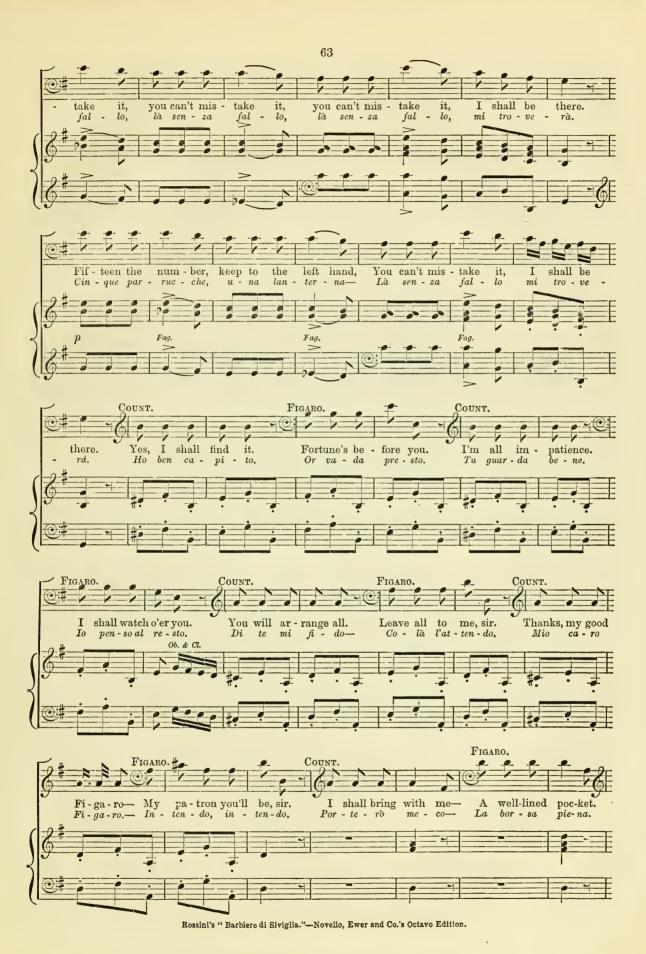
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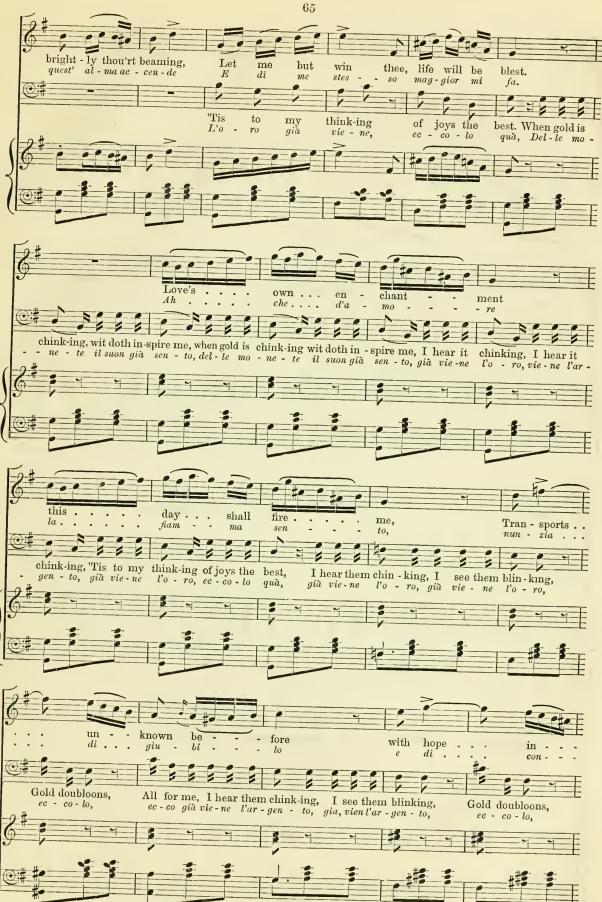
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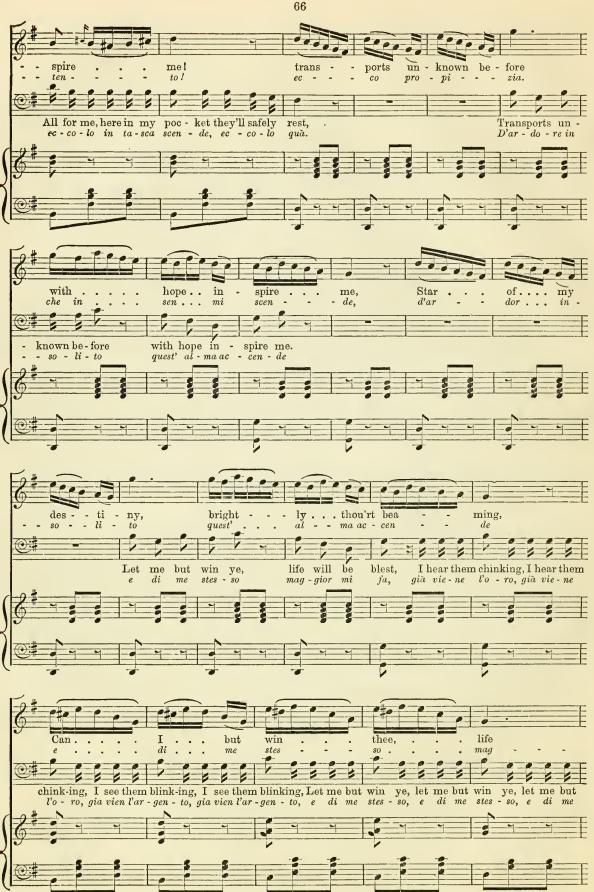


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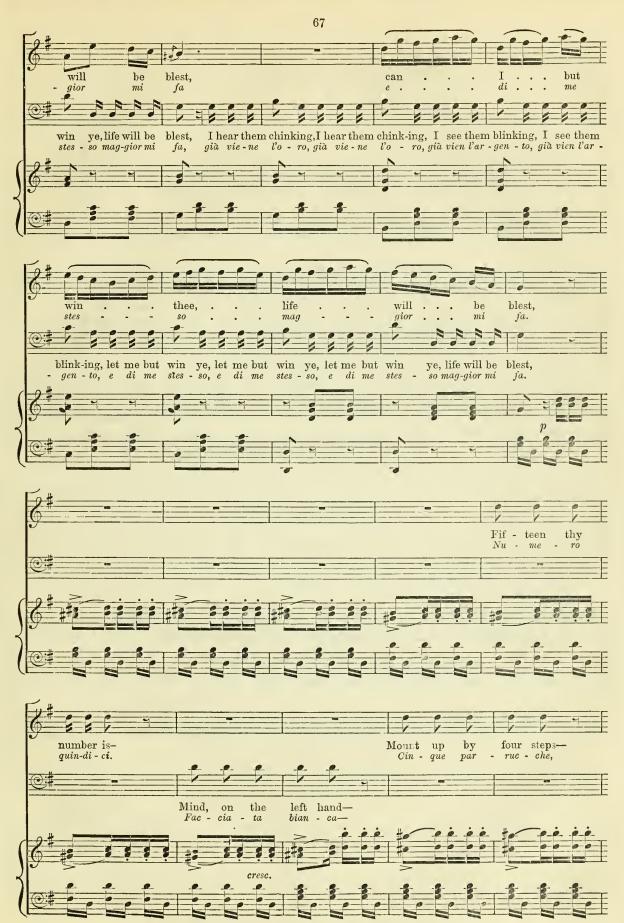




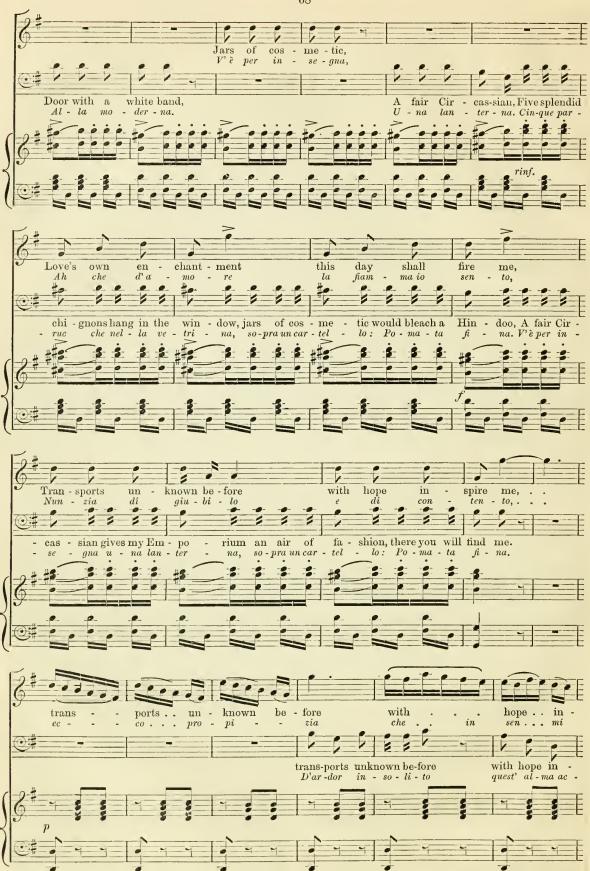
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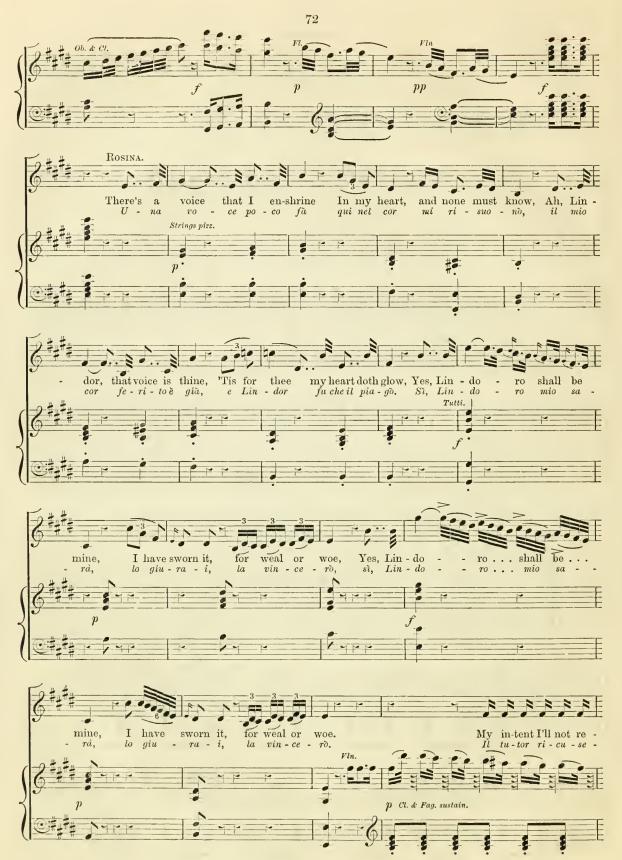
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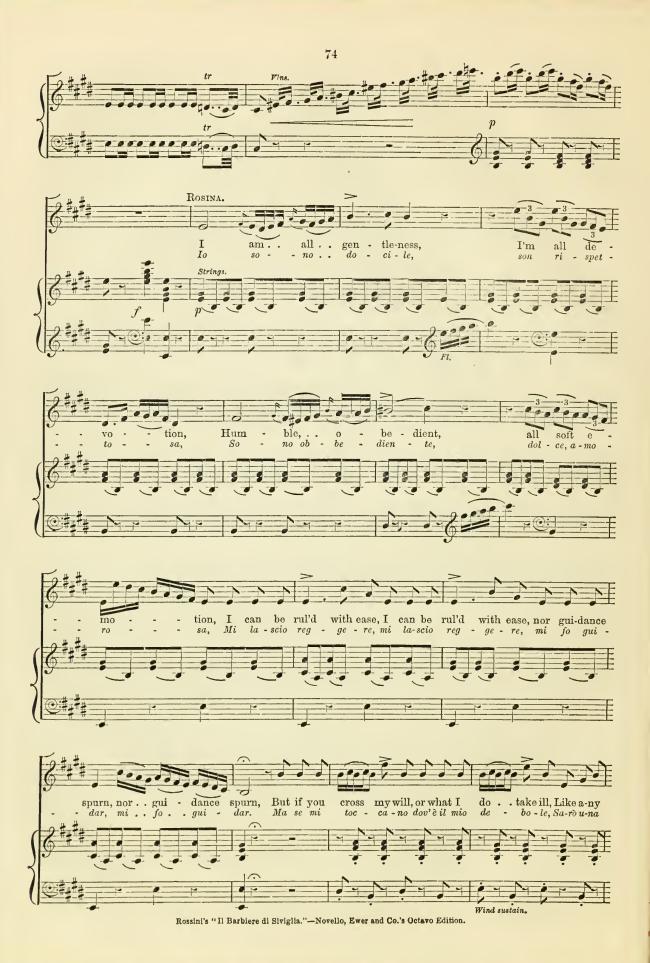


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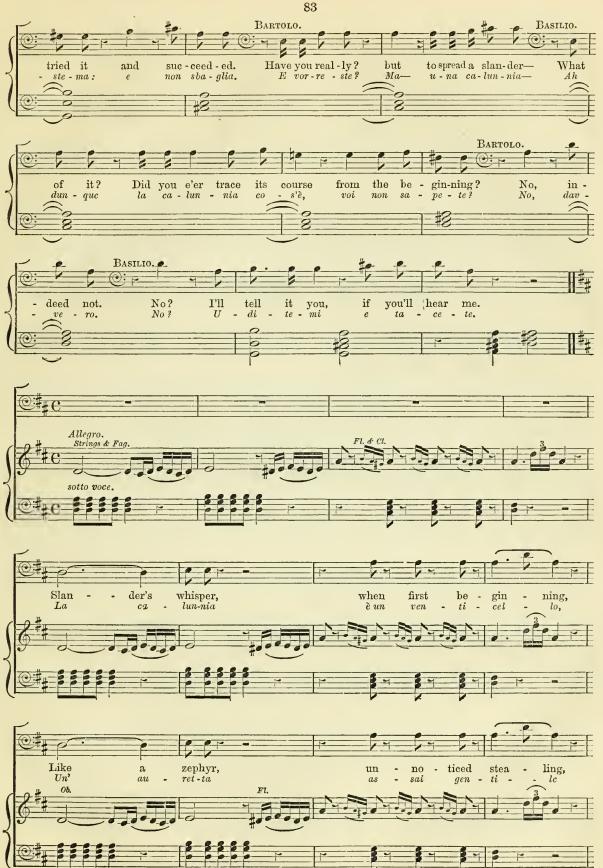
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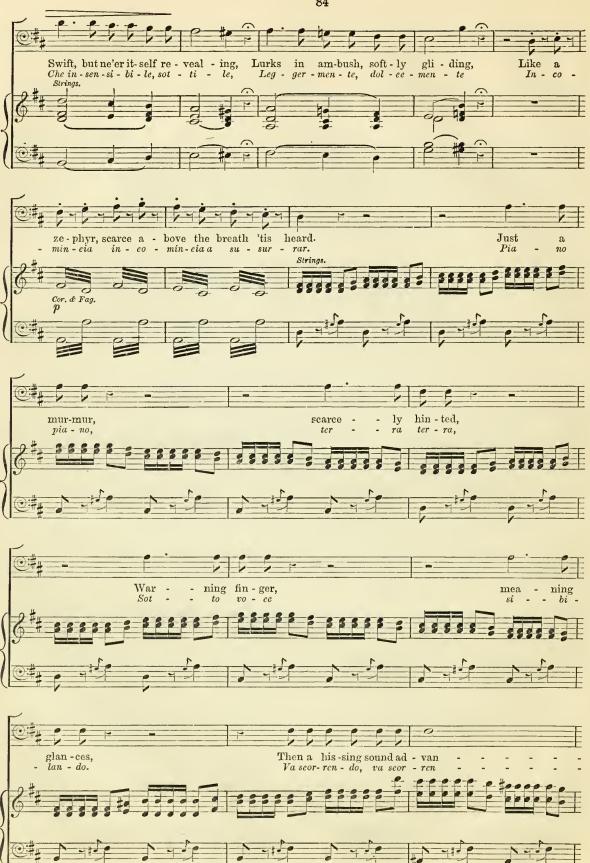
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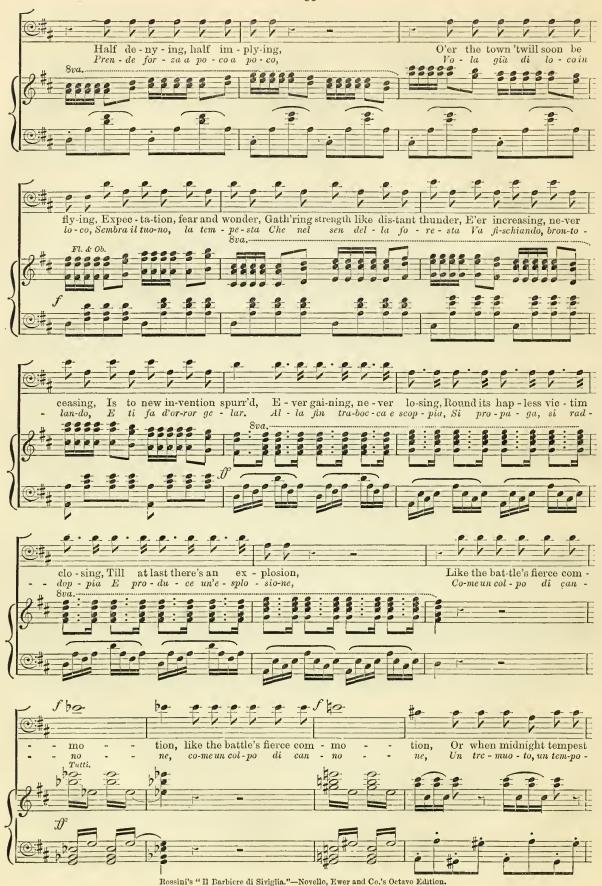
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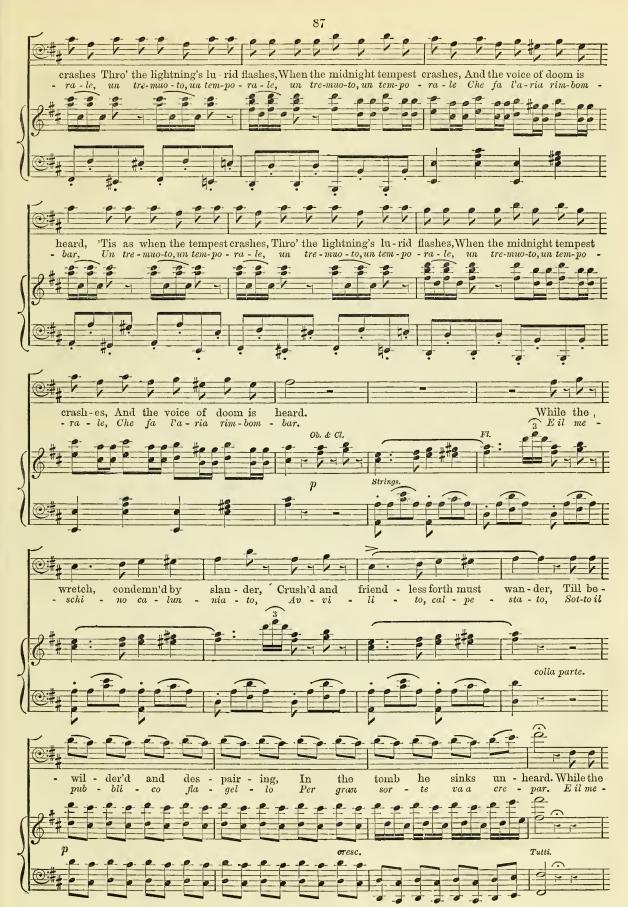


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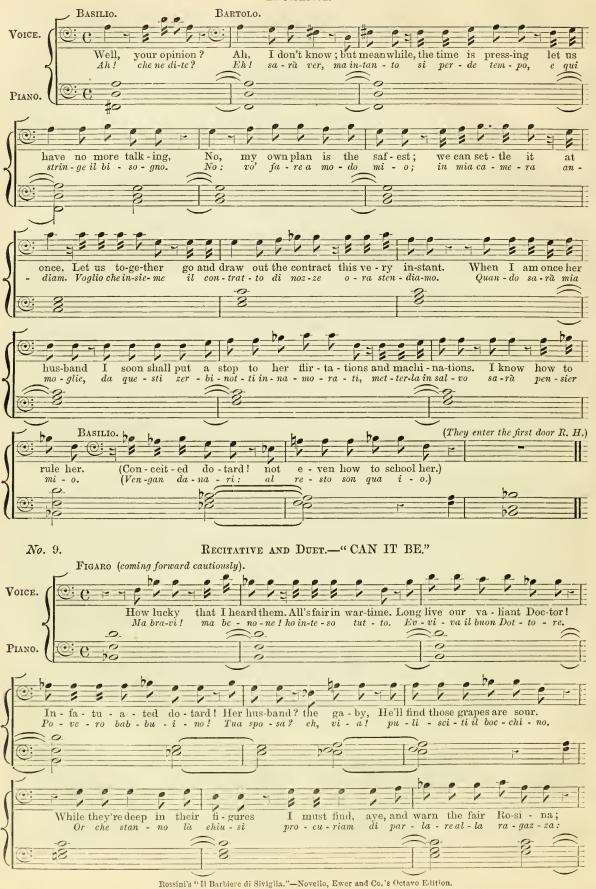


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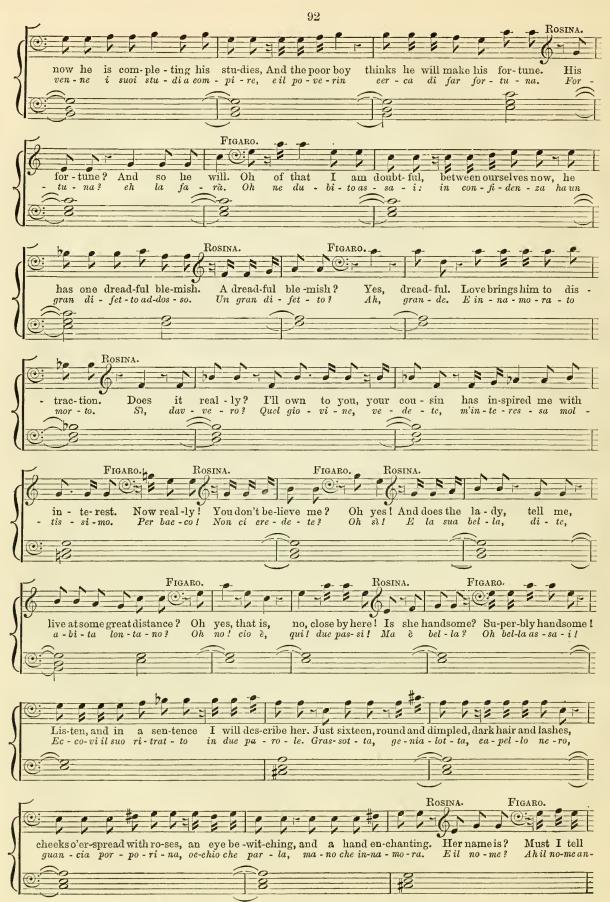
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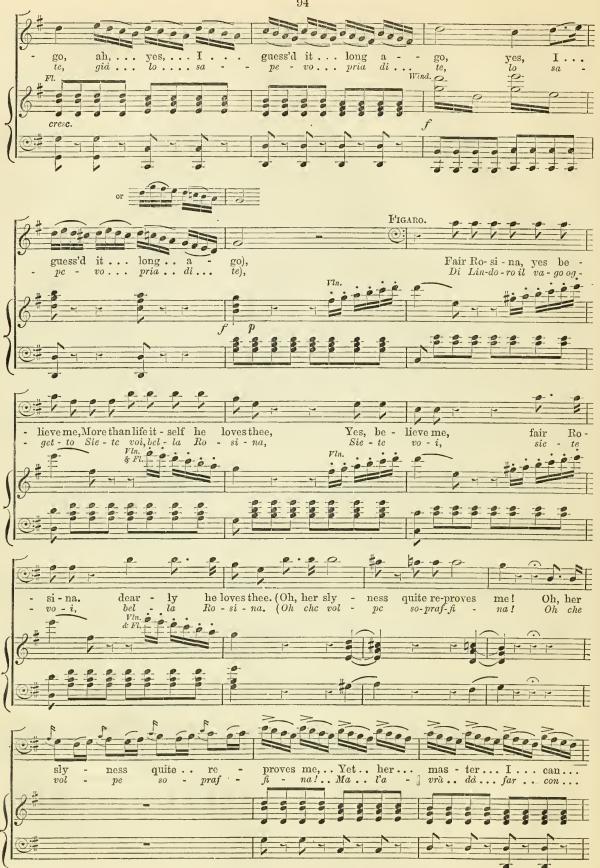
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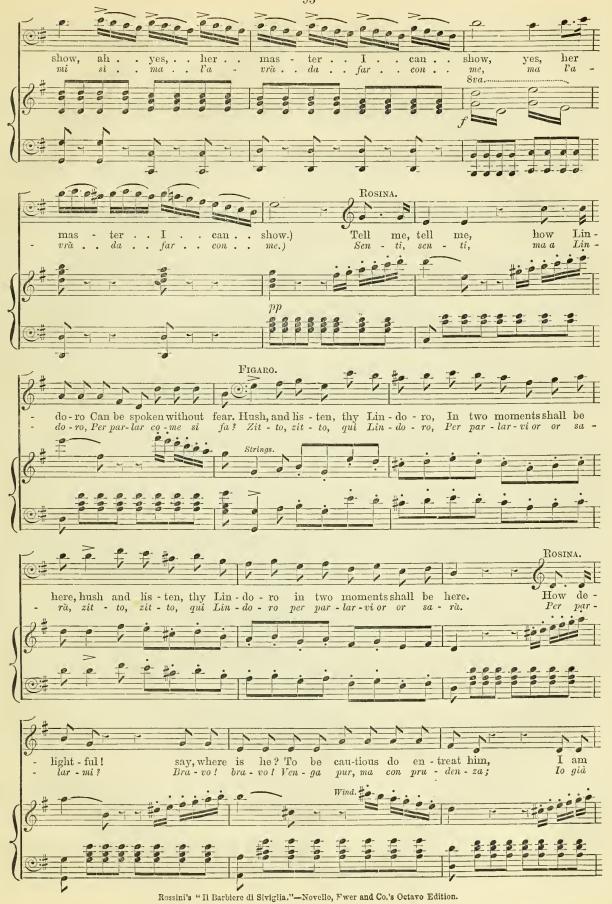
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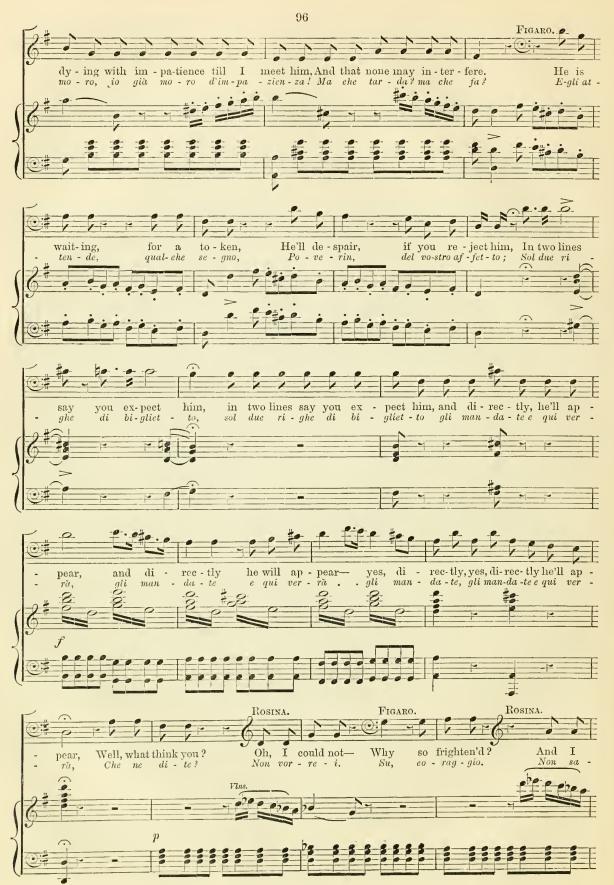


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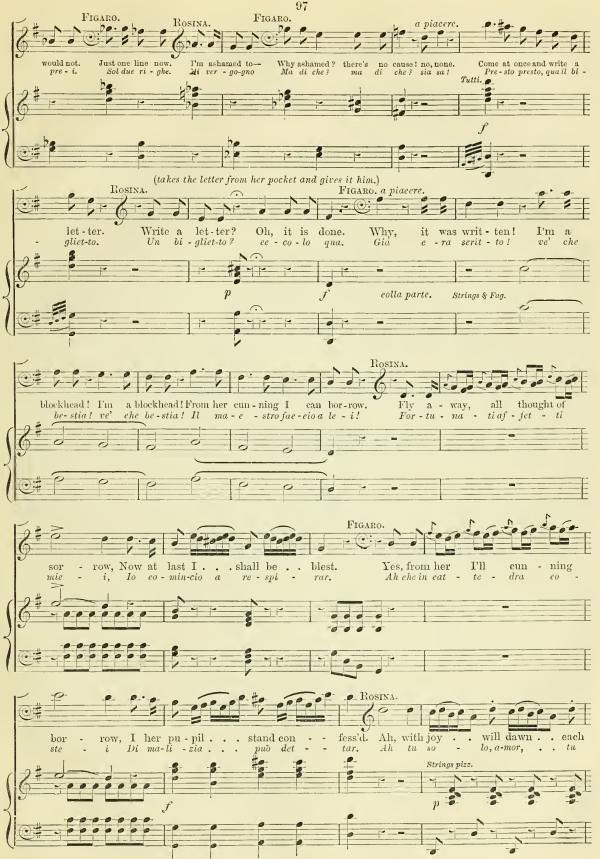
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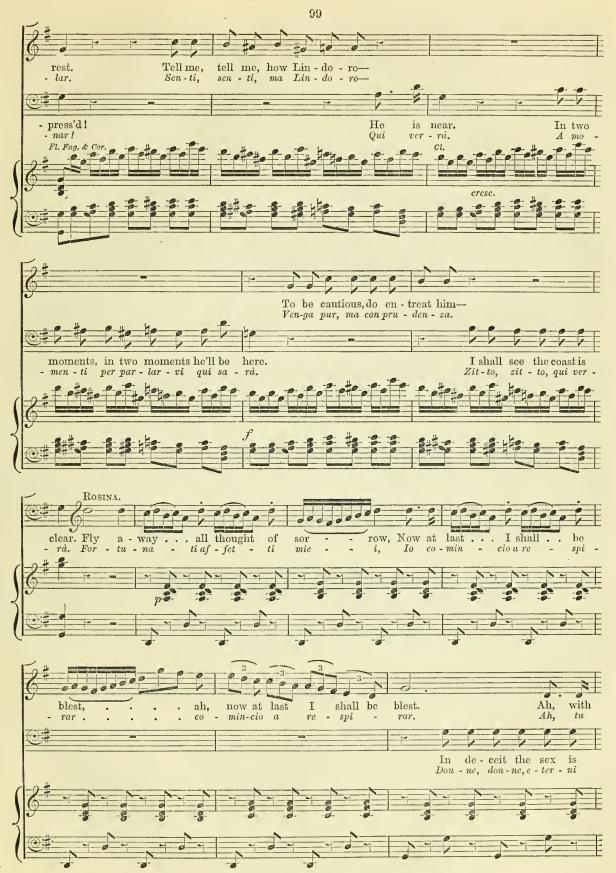
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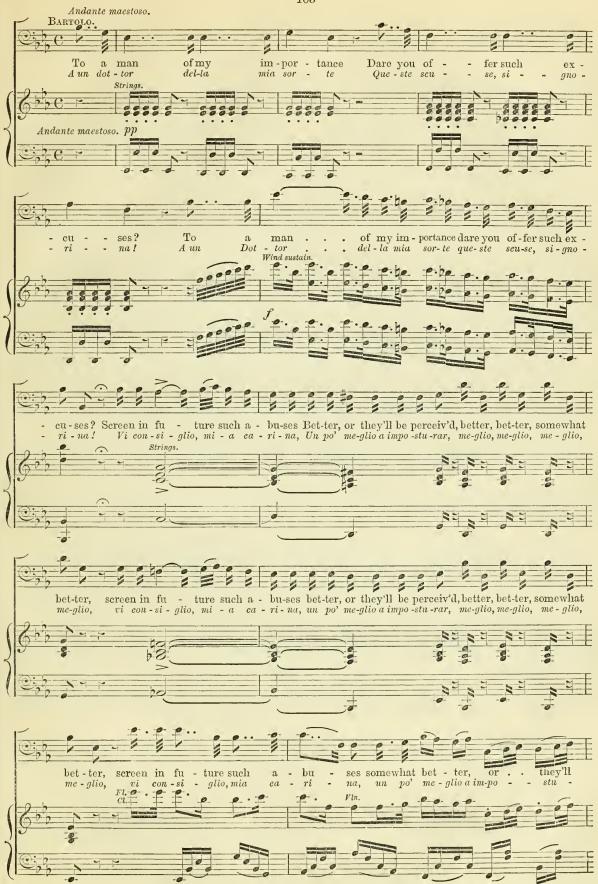
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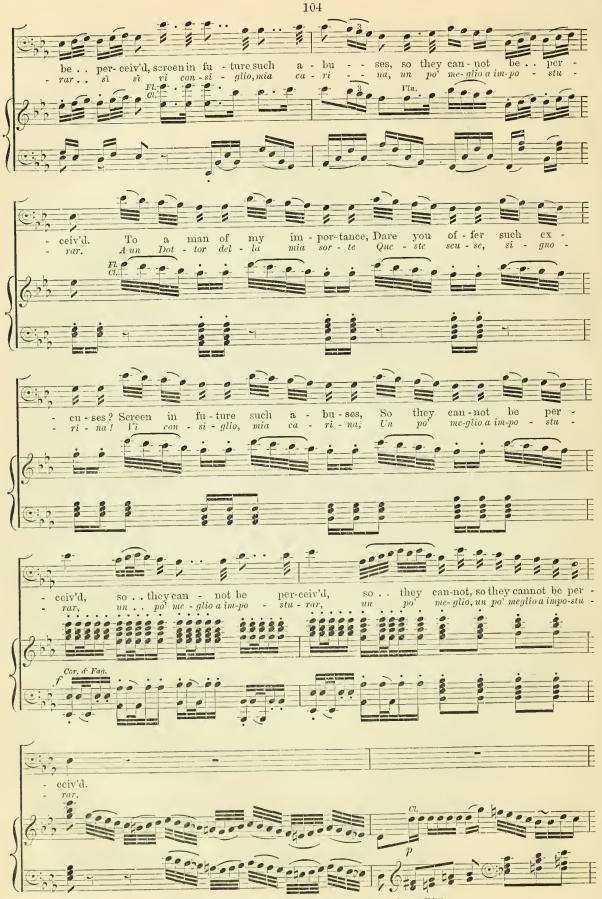
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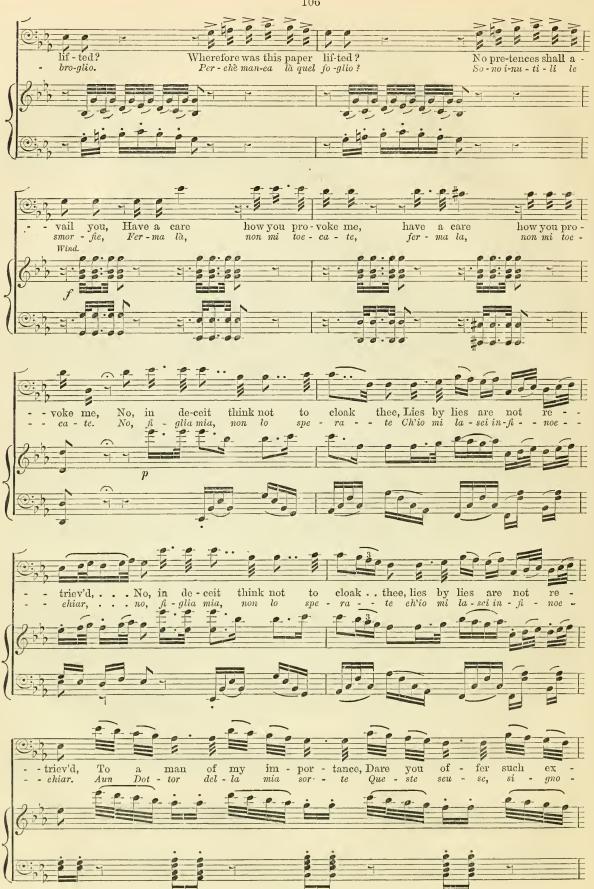
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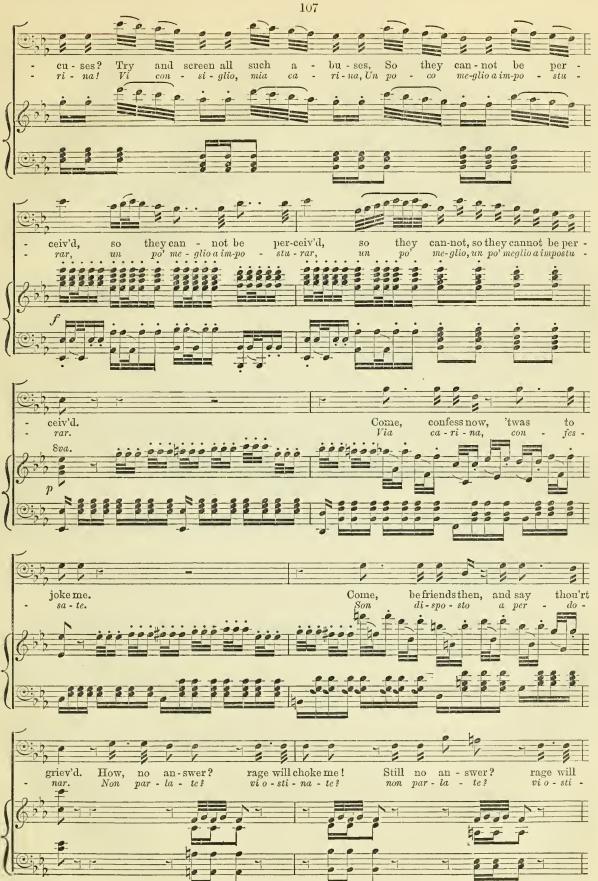
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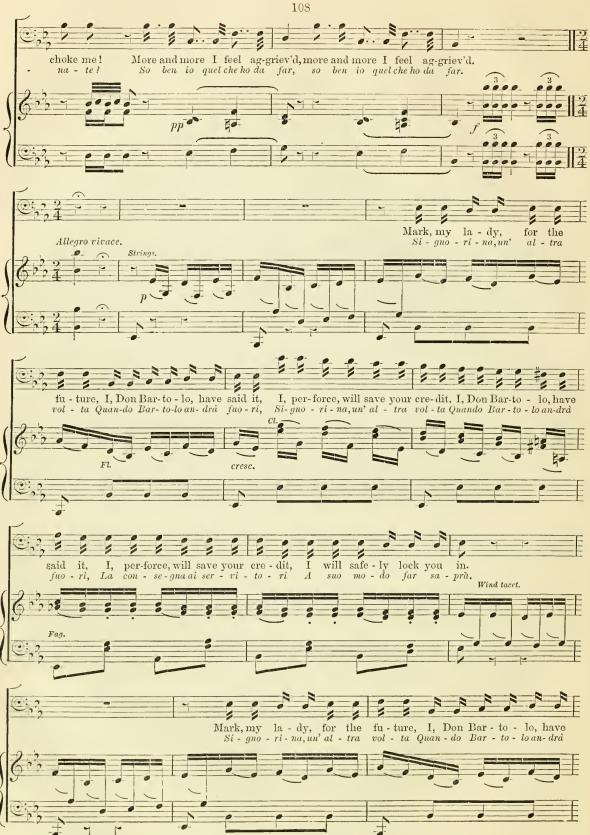
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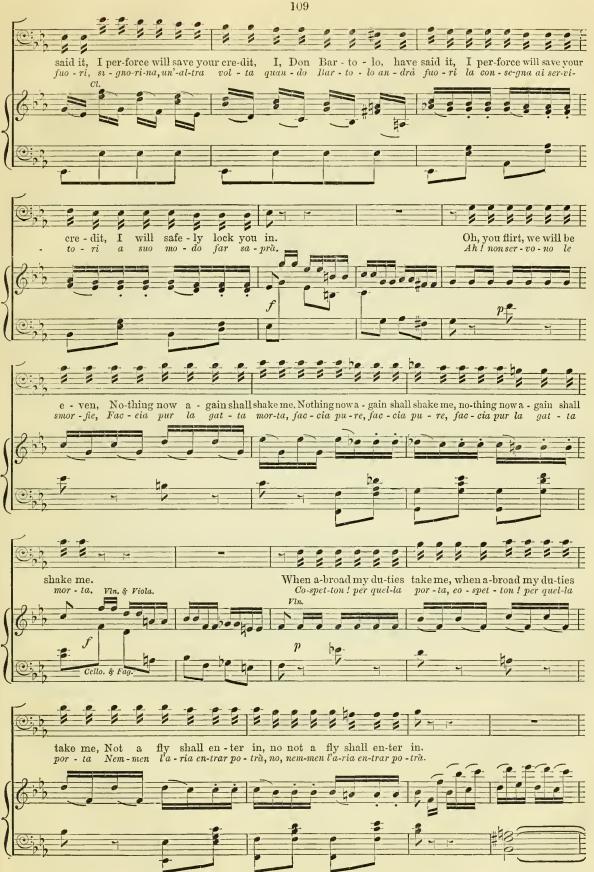
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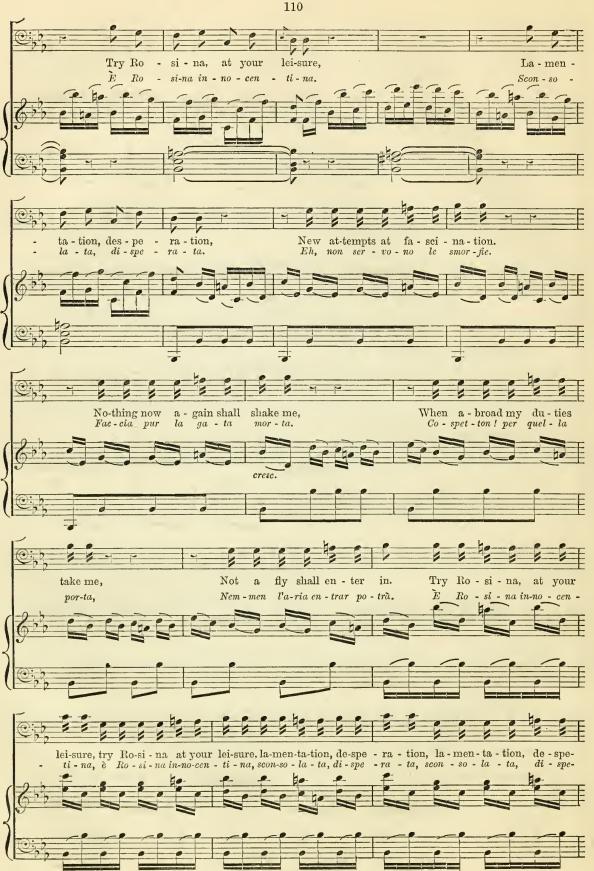
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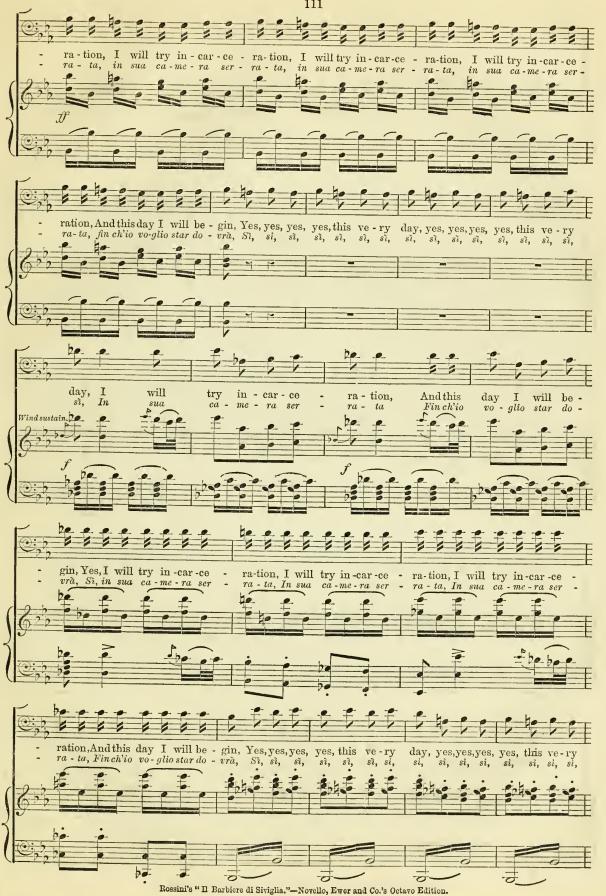
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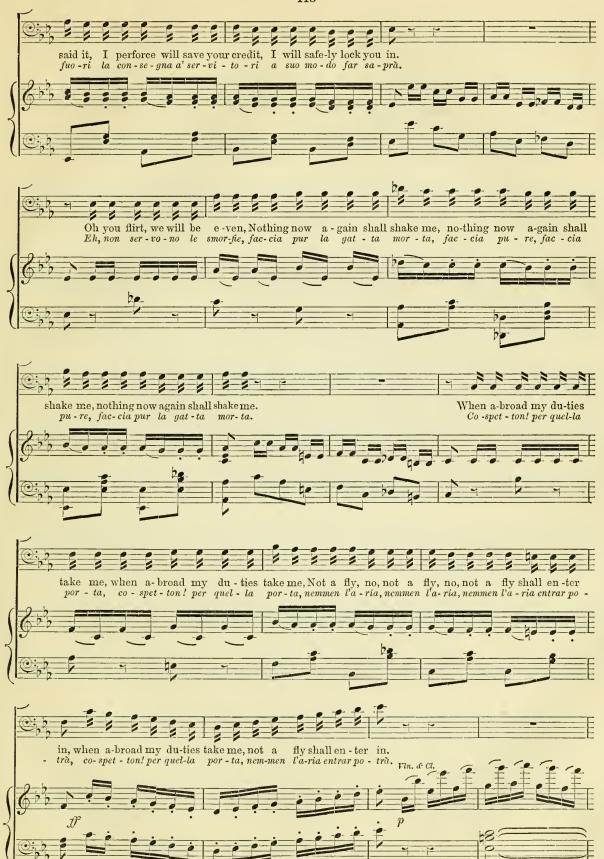


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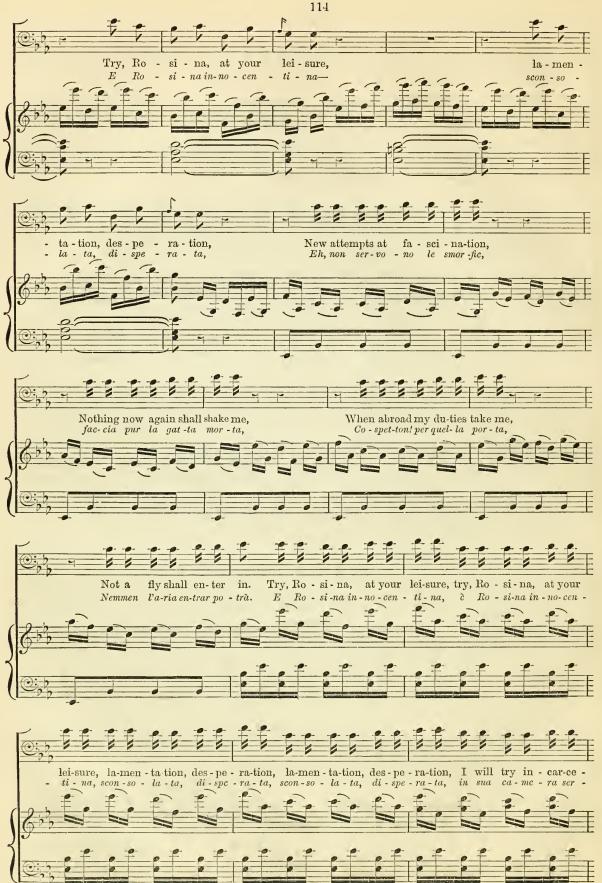




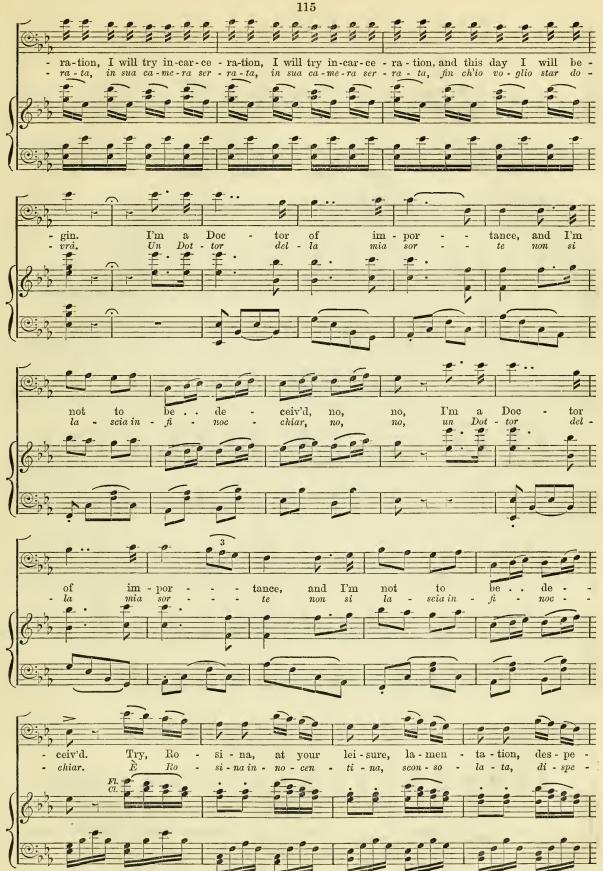
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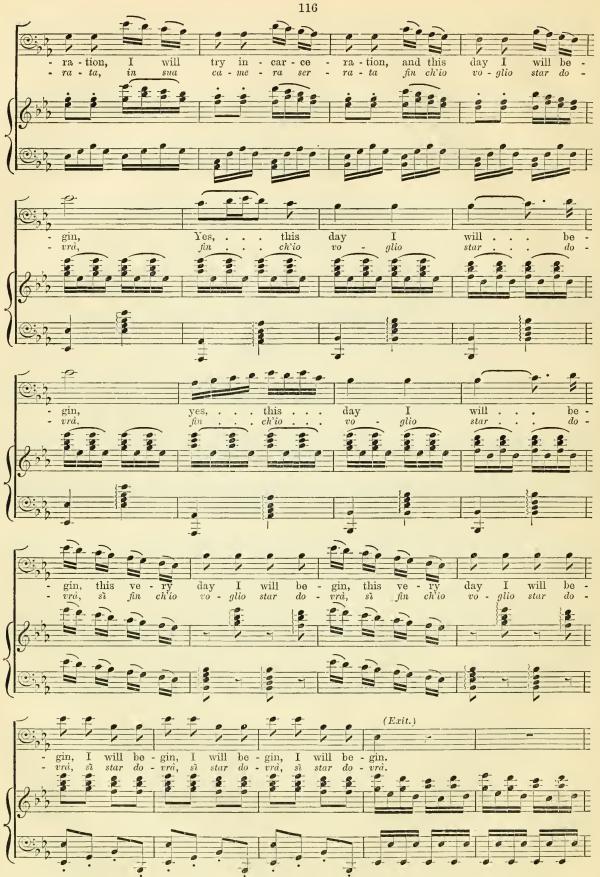


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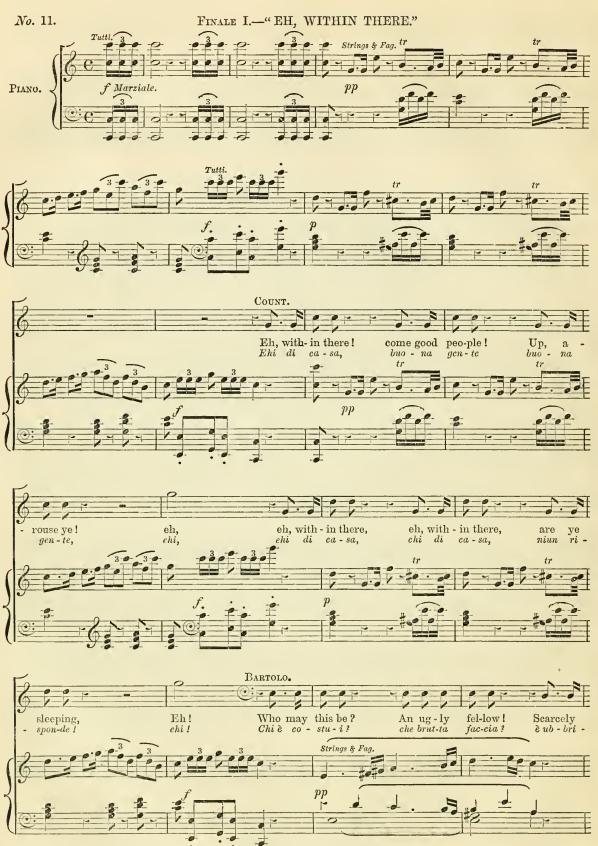




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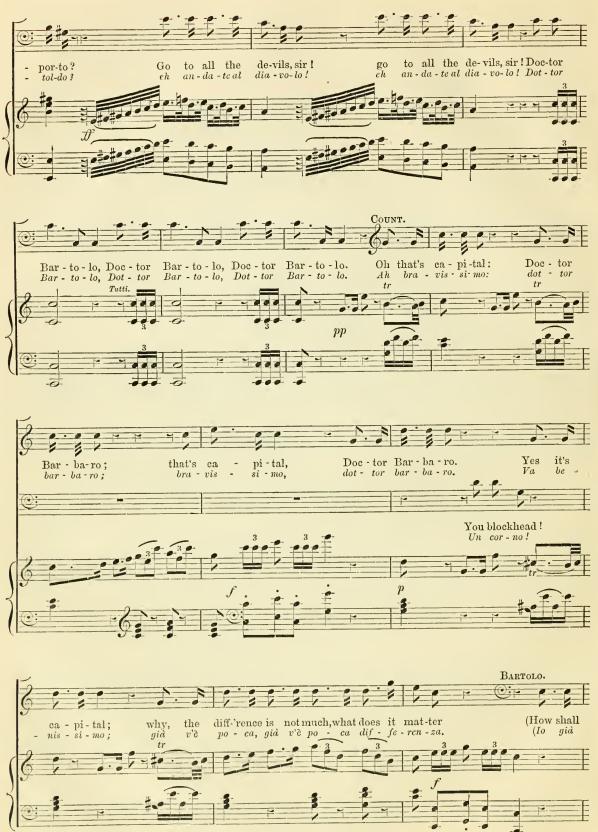
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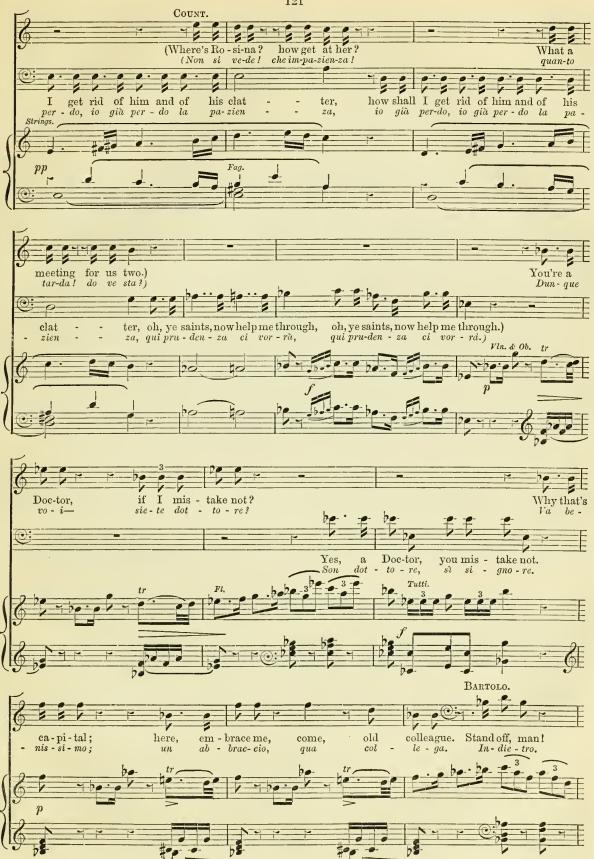


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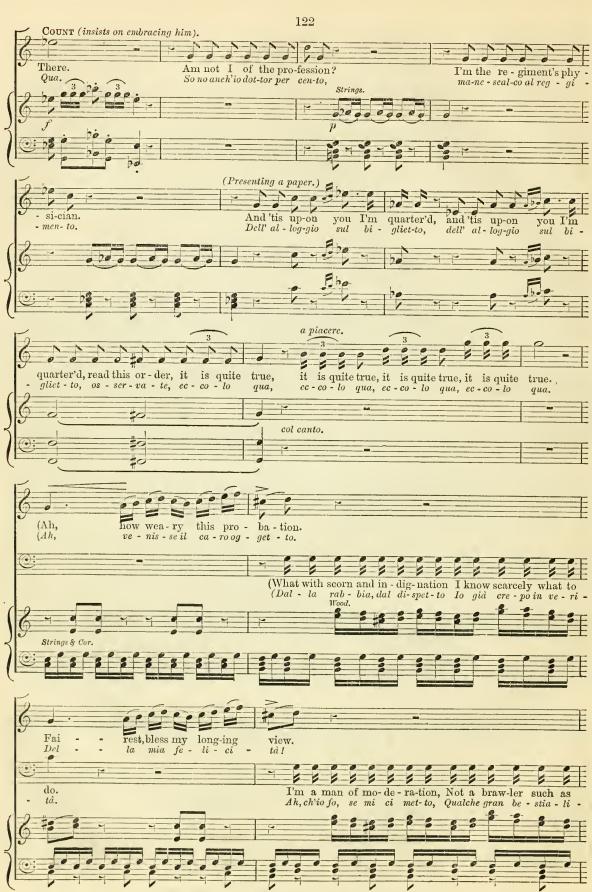
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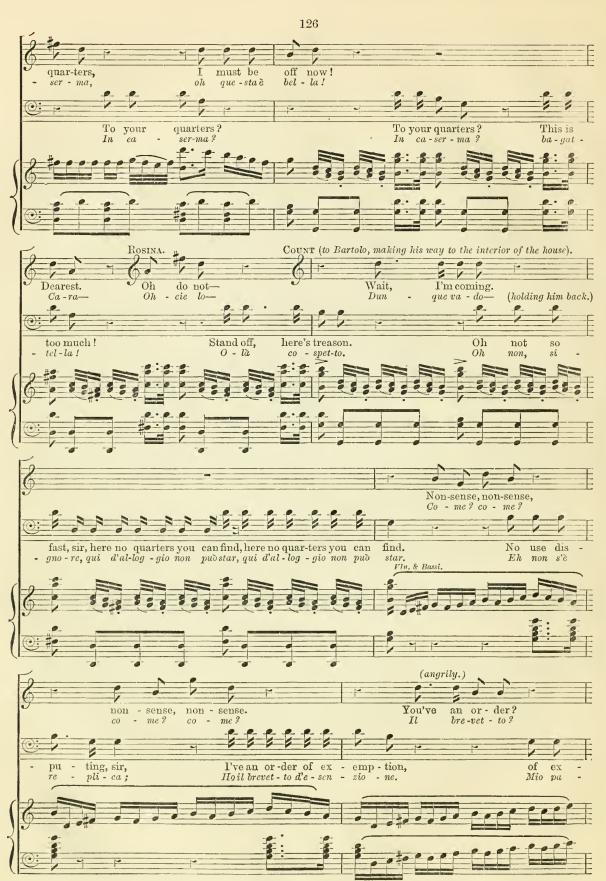
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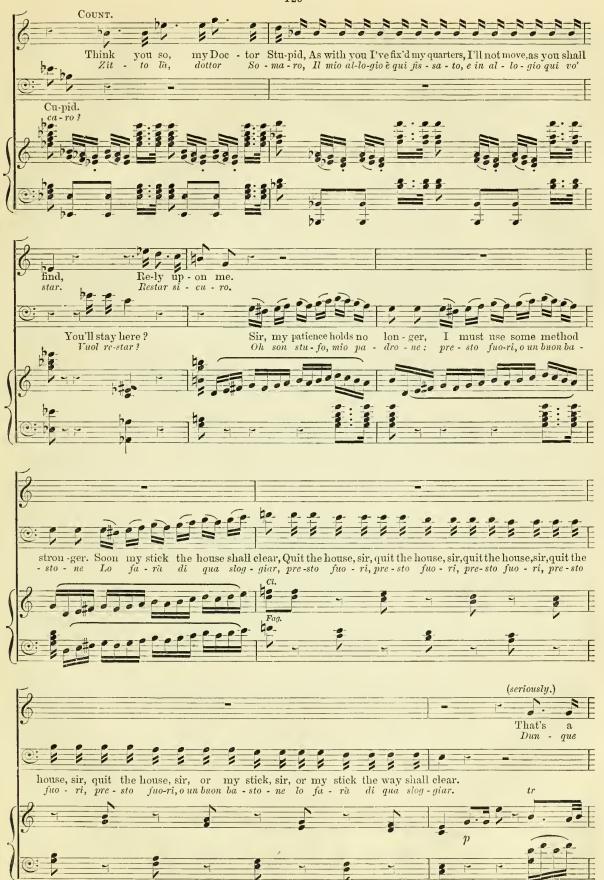
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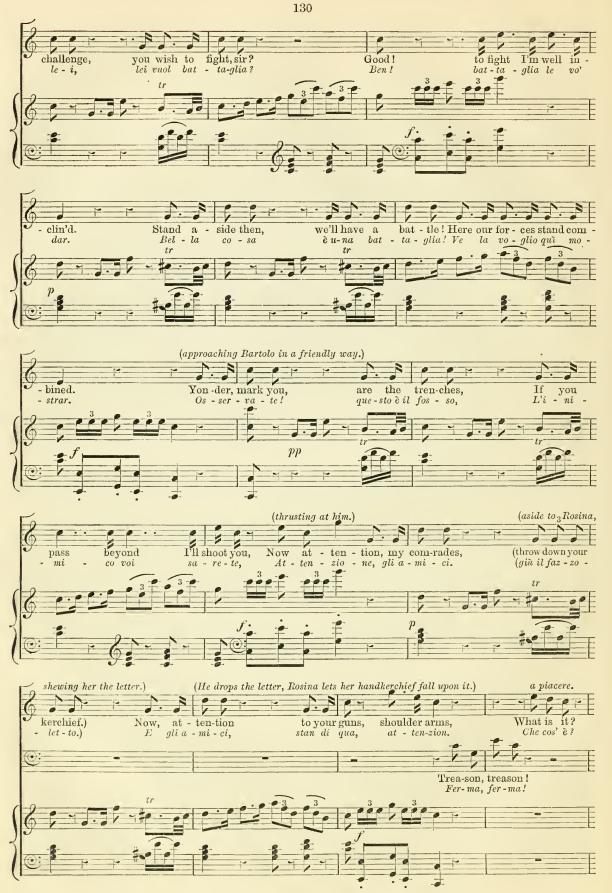
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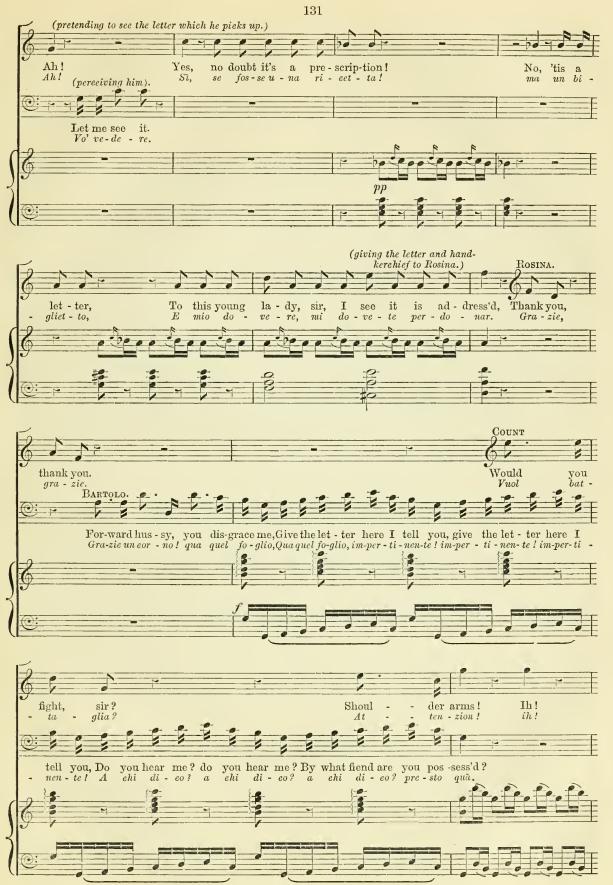
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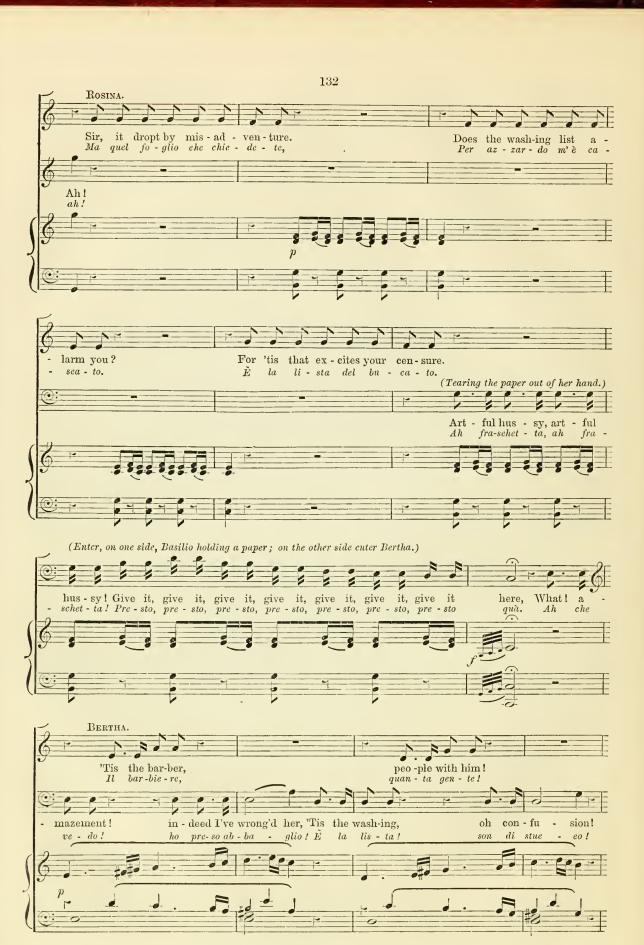
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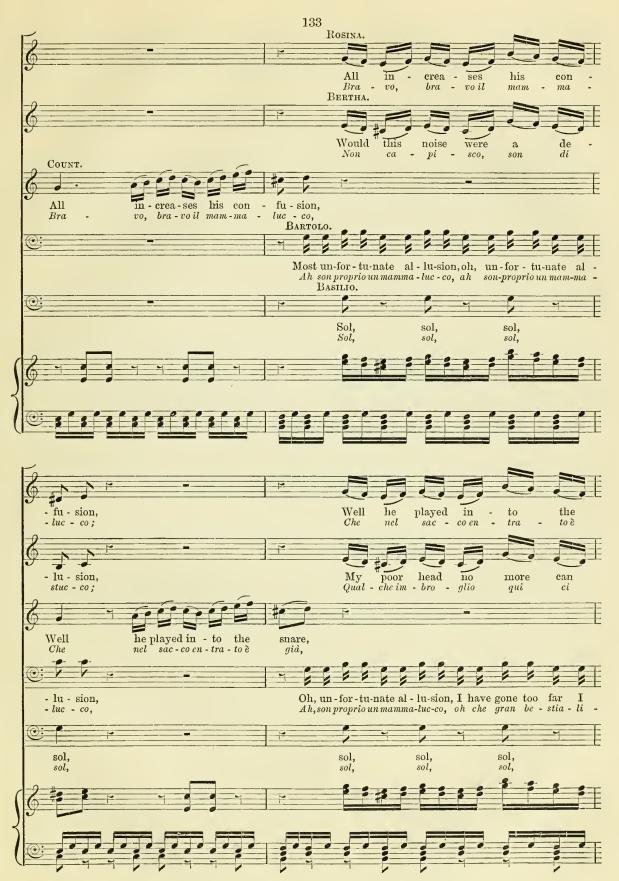
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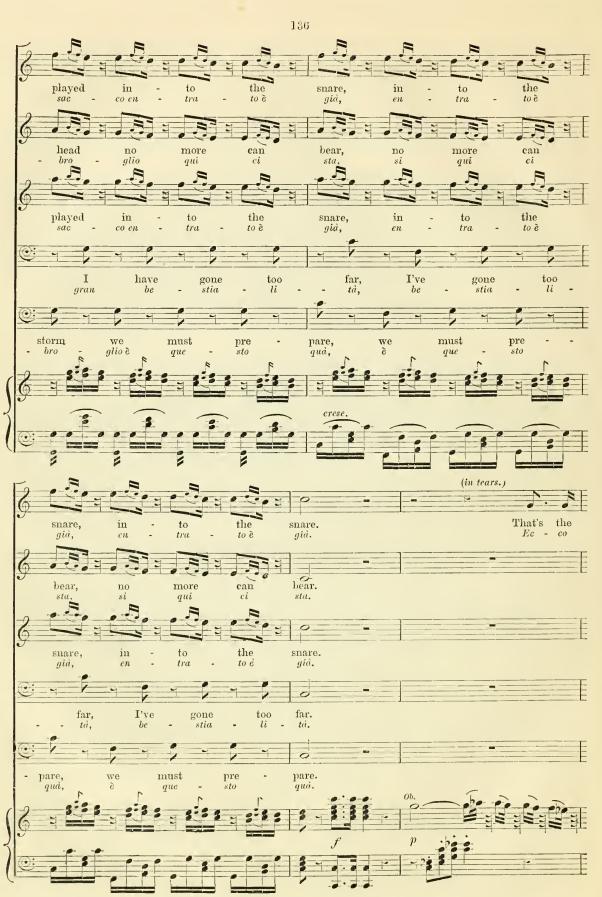
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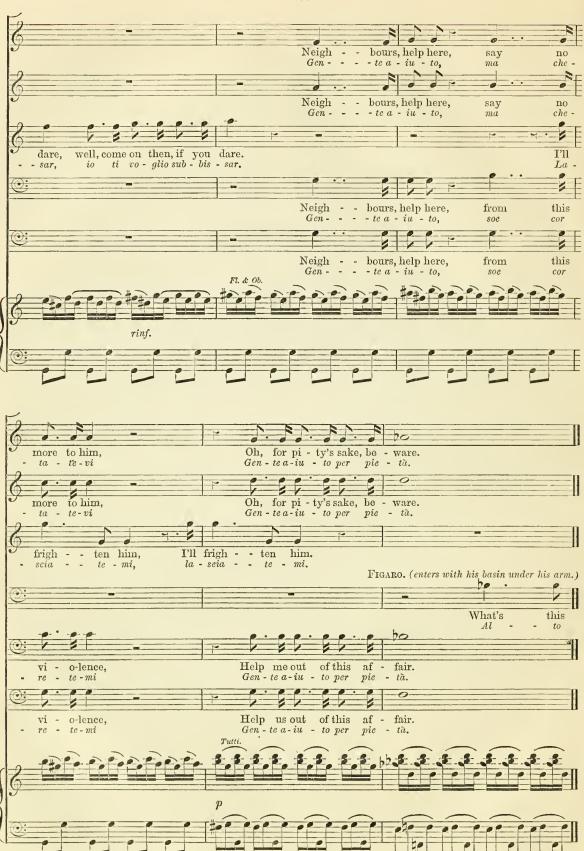


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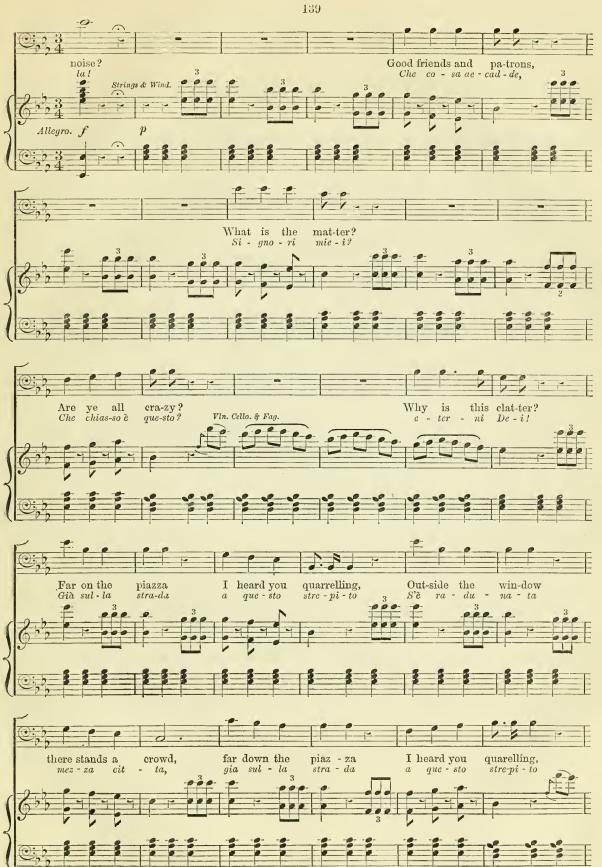
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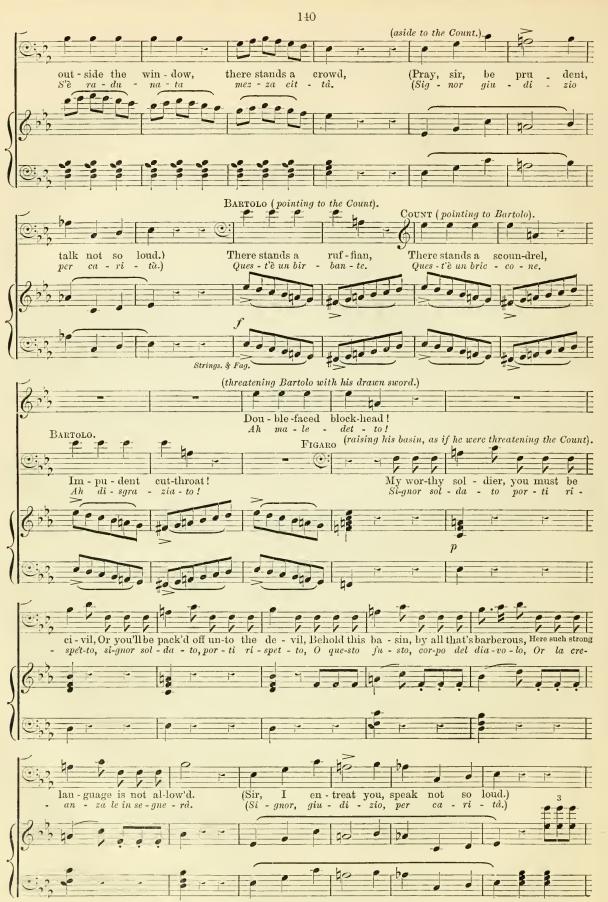
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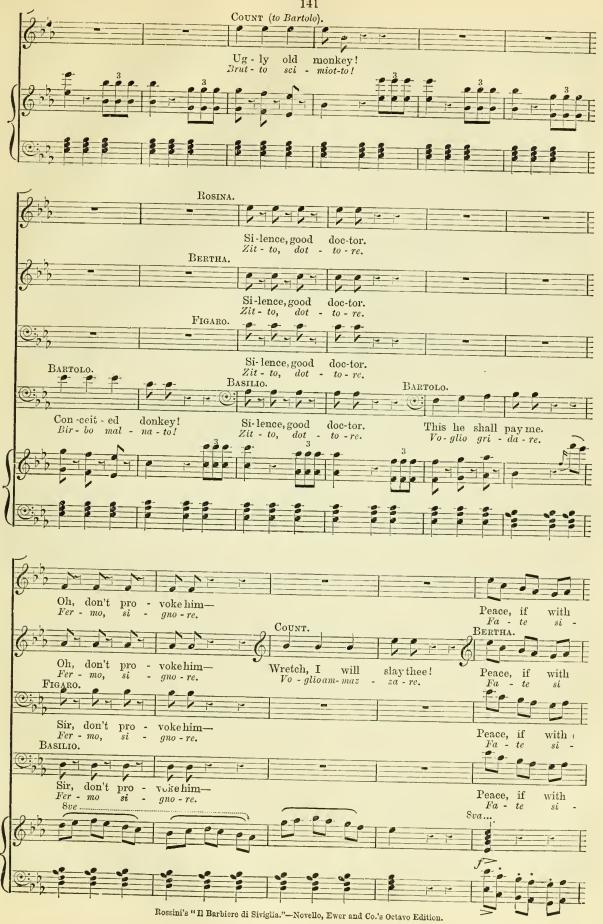


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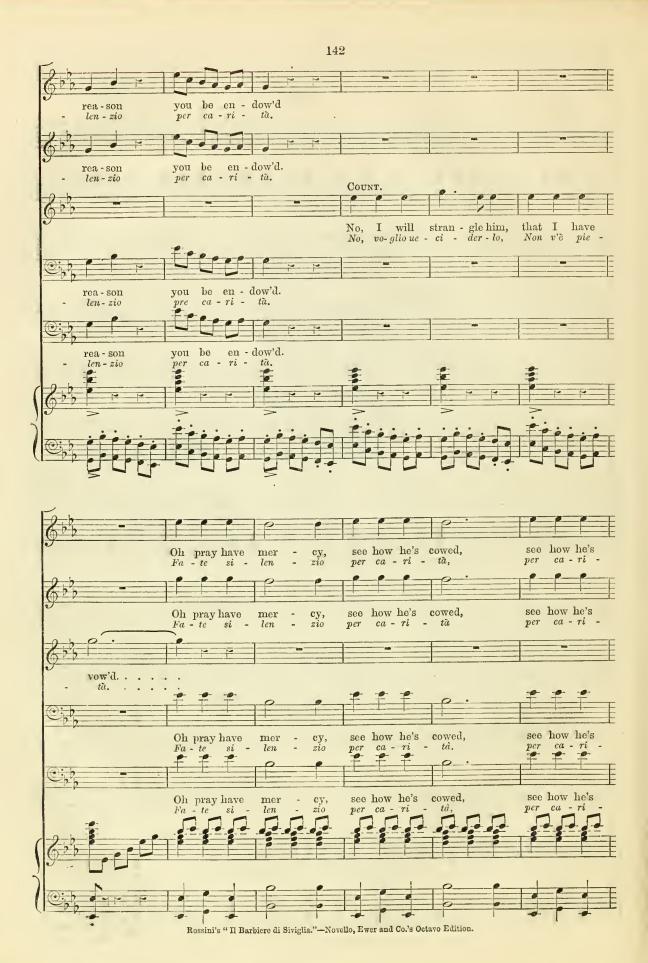


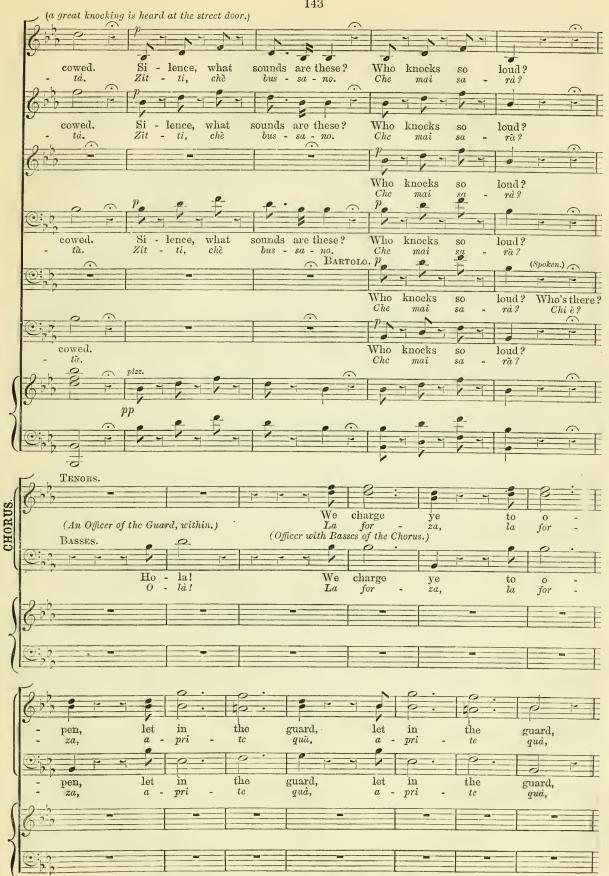
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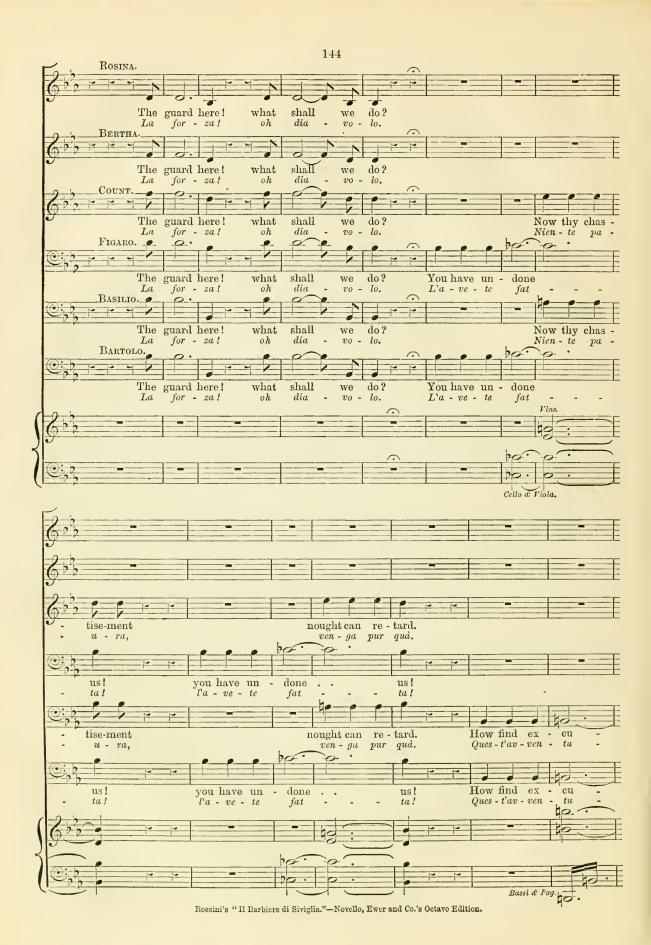


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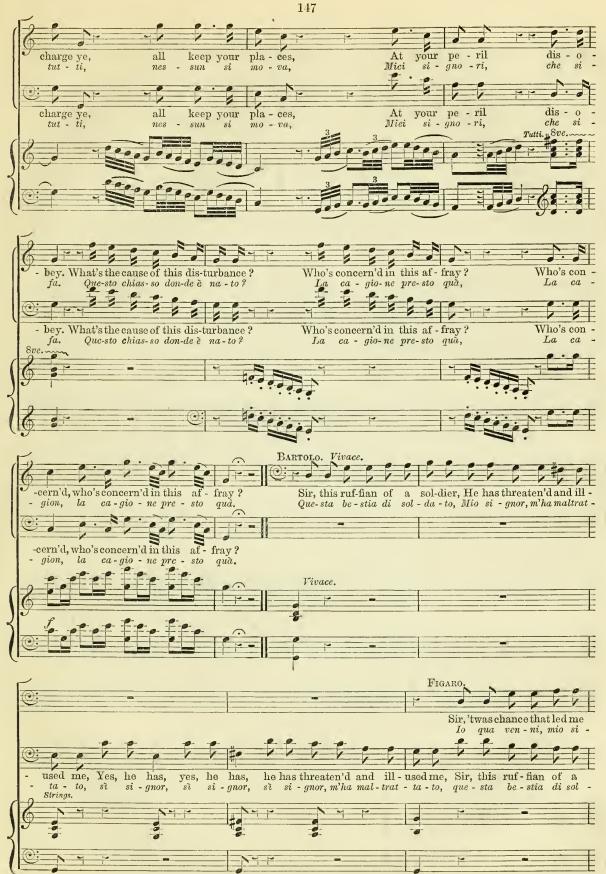




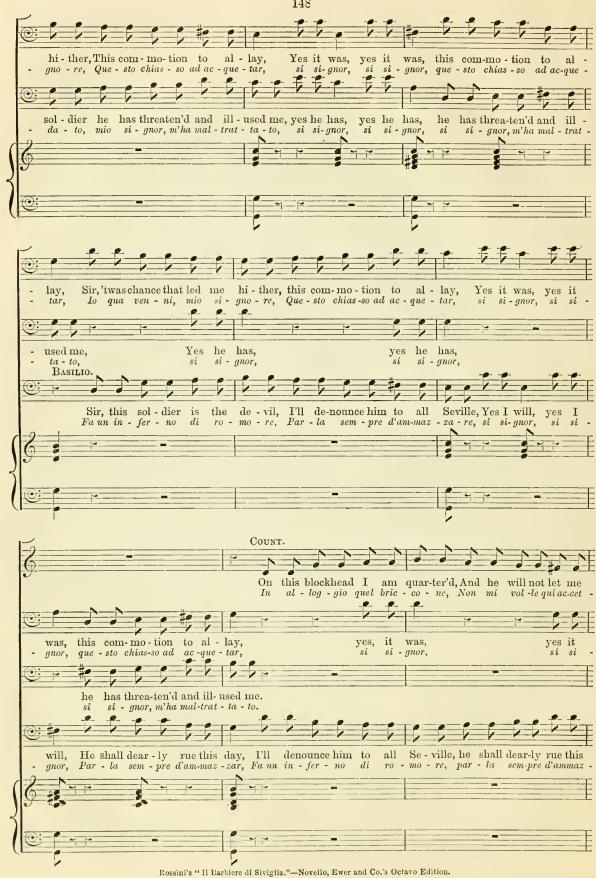
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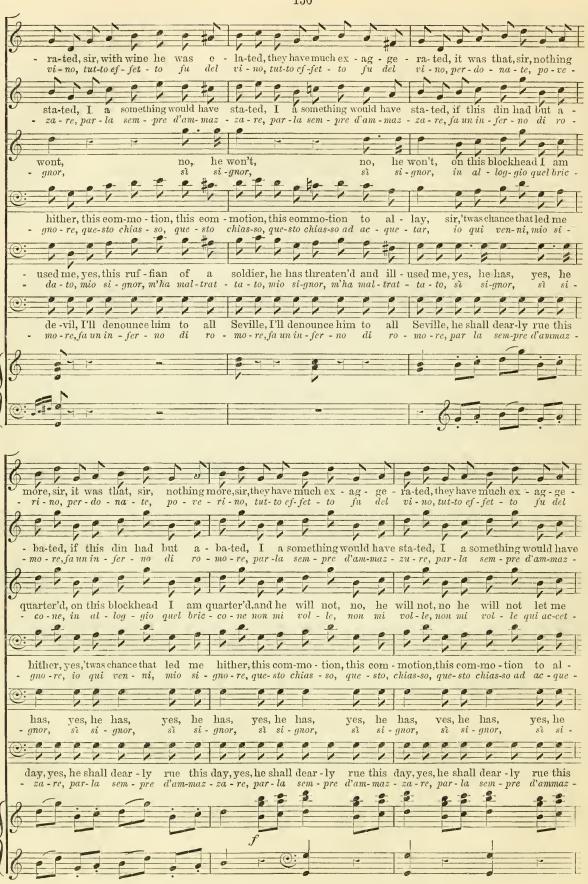


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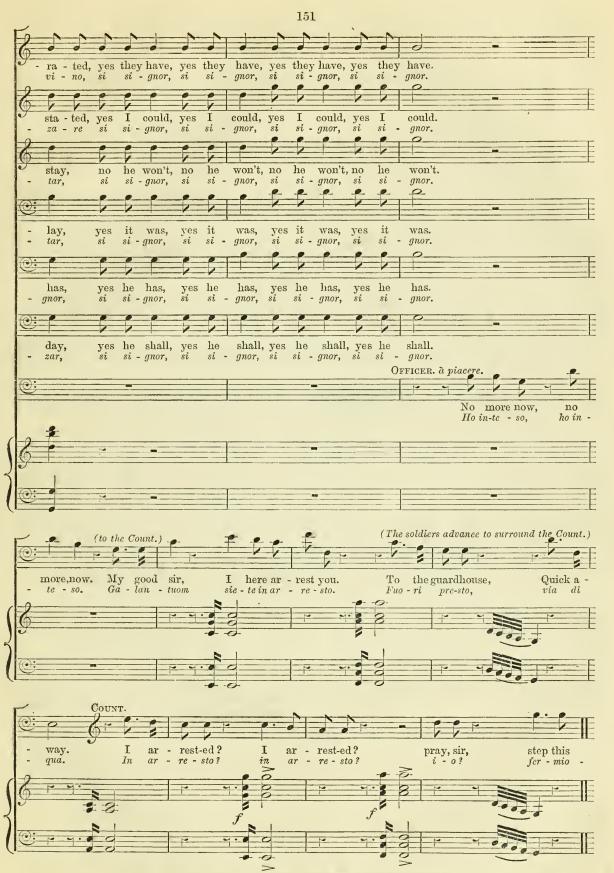




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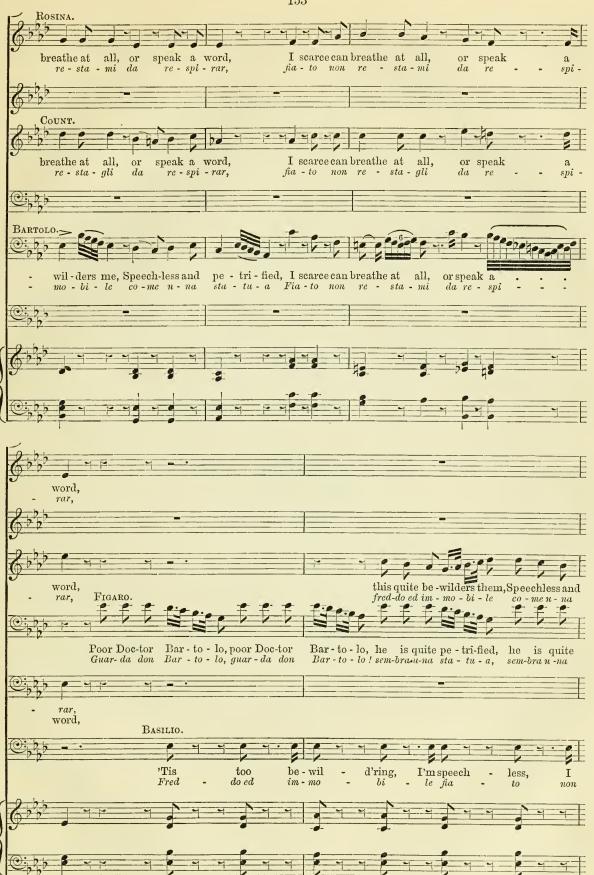


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No. 11A. Sestet from Finale I.—"ALL THIS BEWILDERS ME."

He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

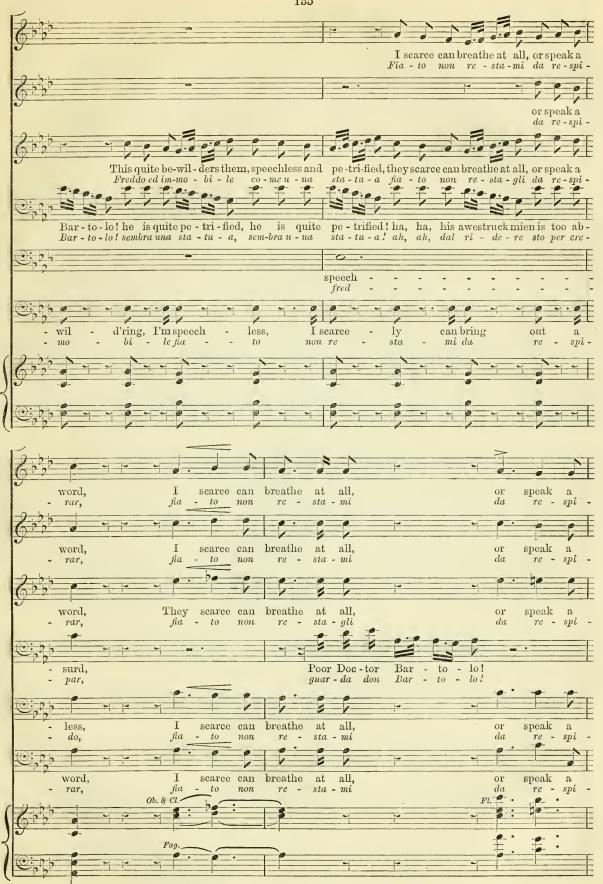




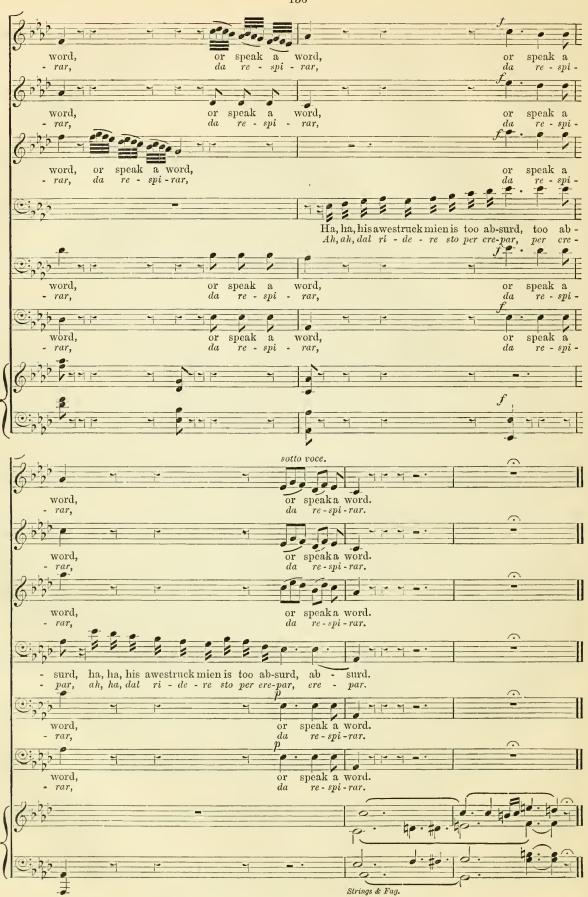
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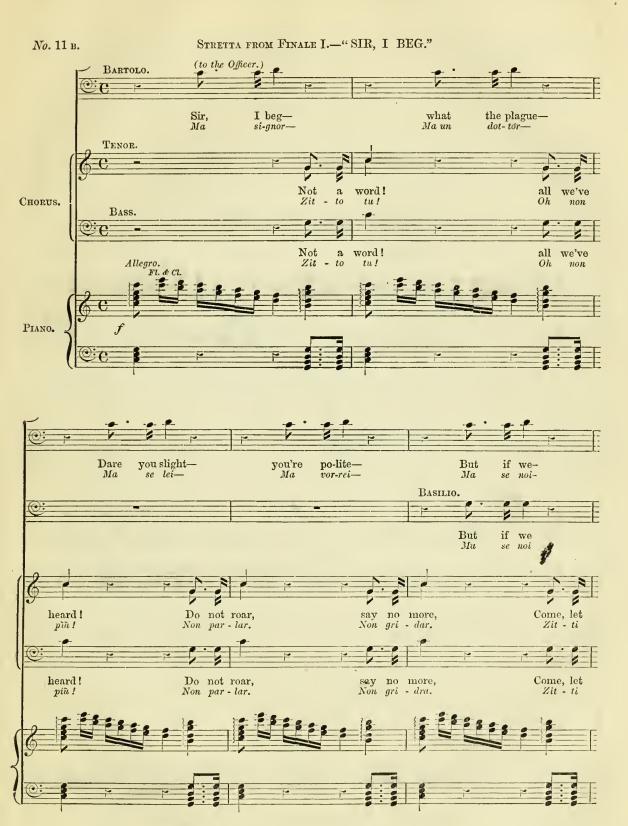
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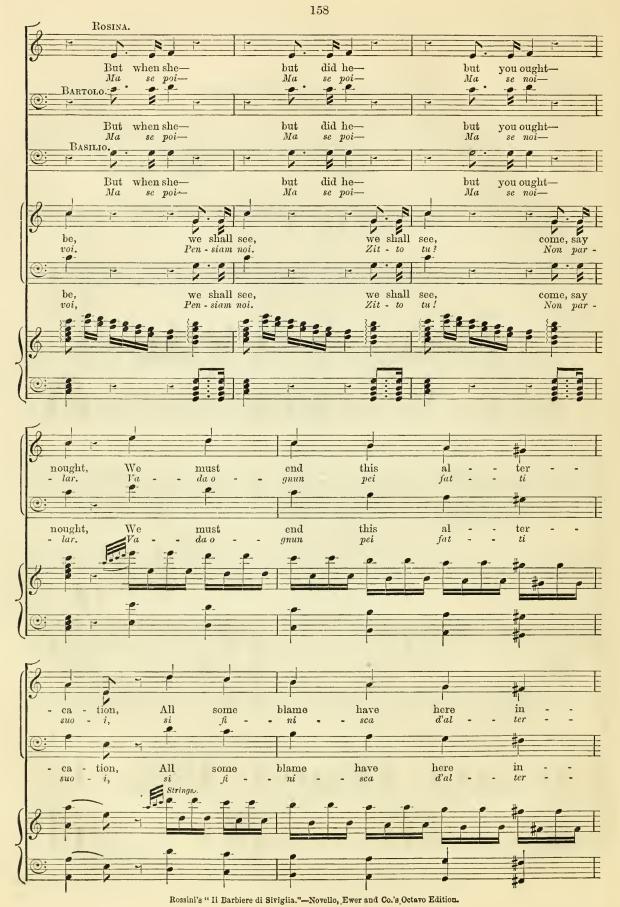
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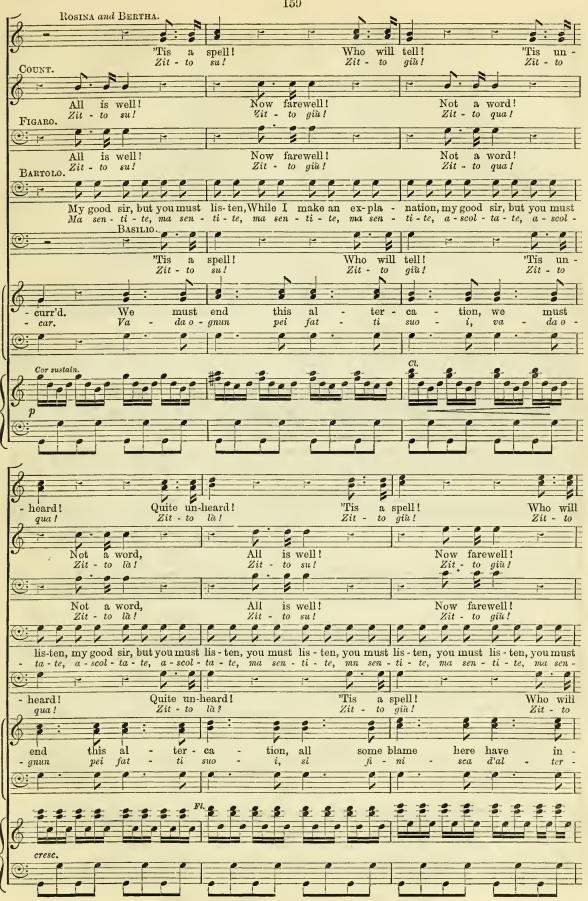
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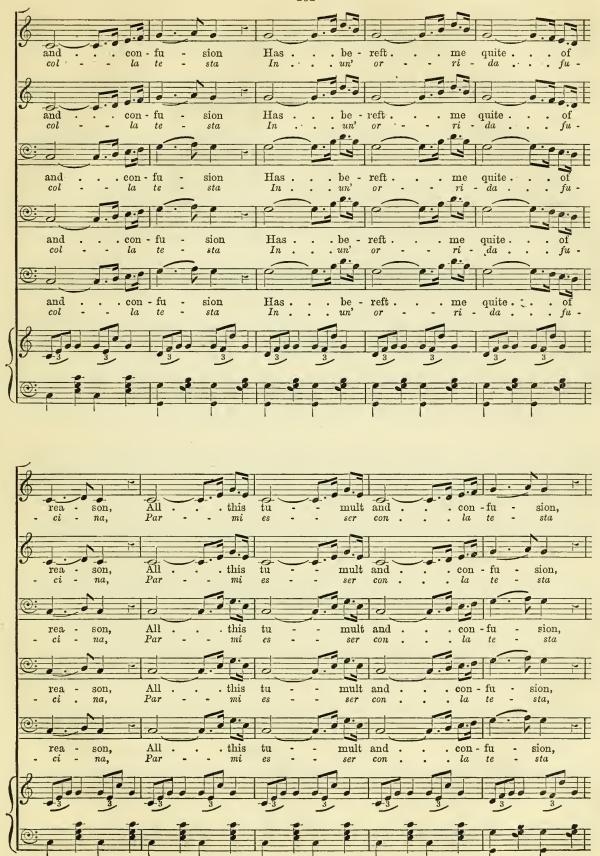




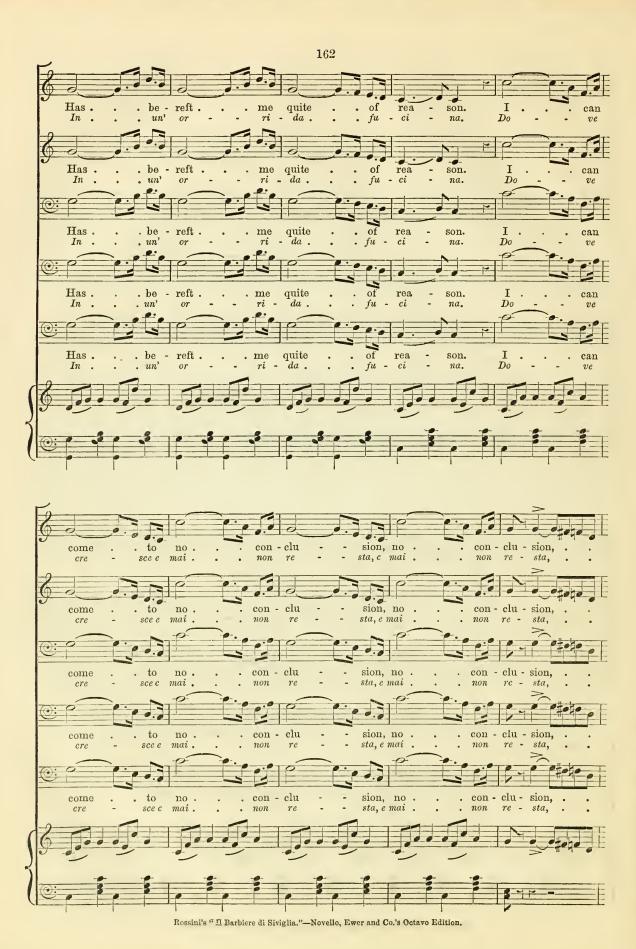


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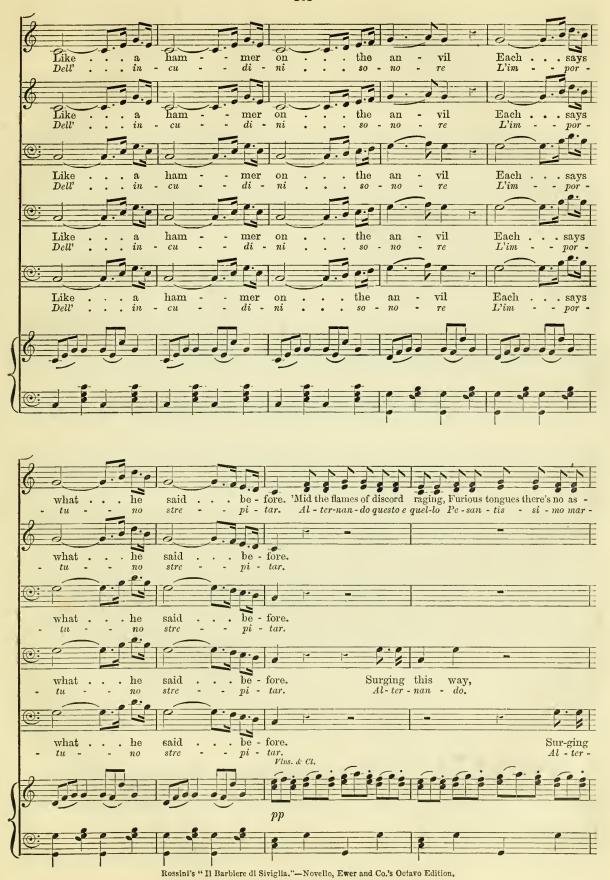
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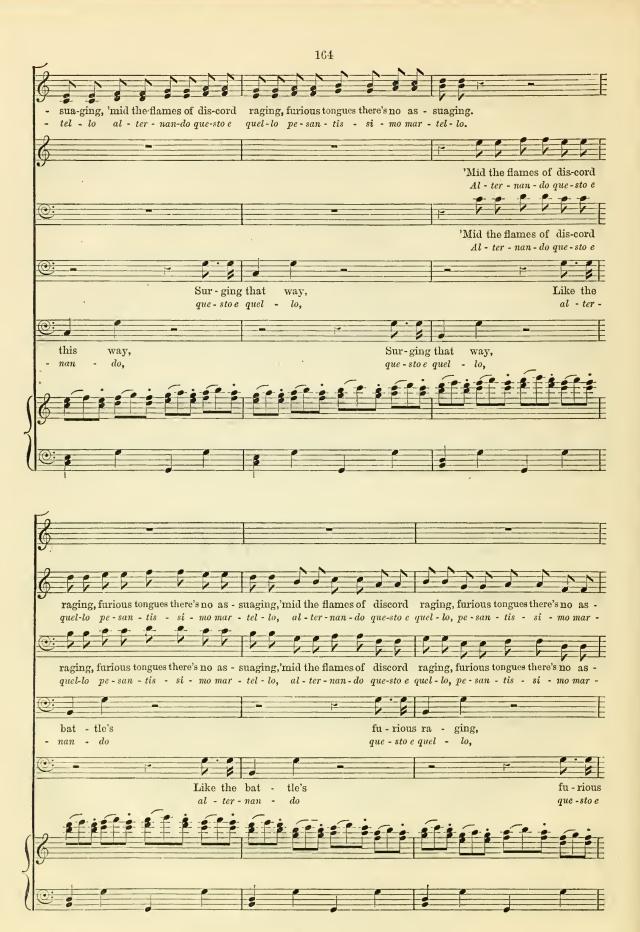


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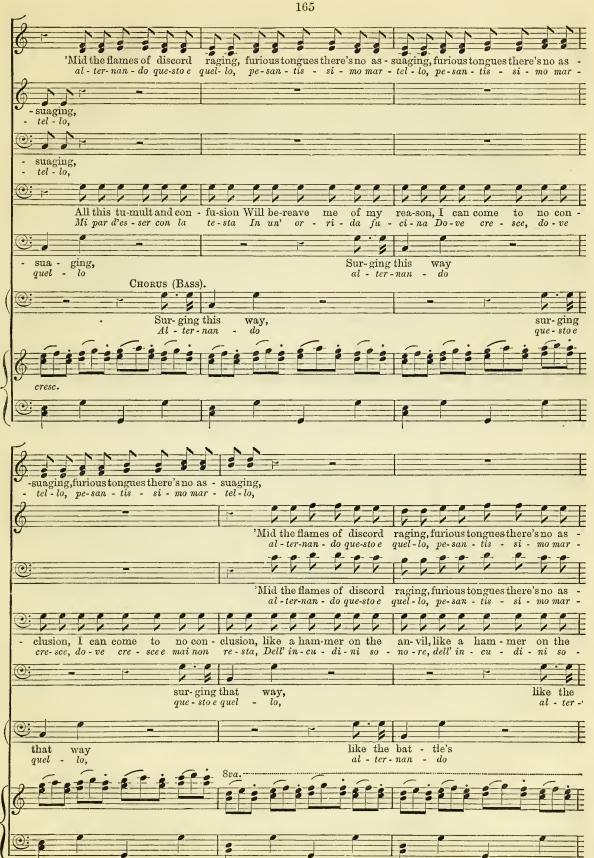
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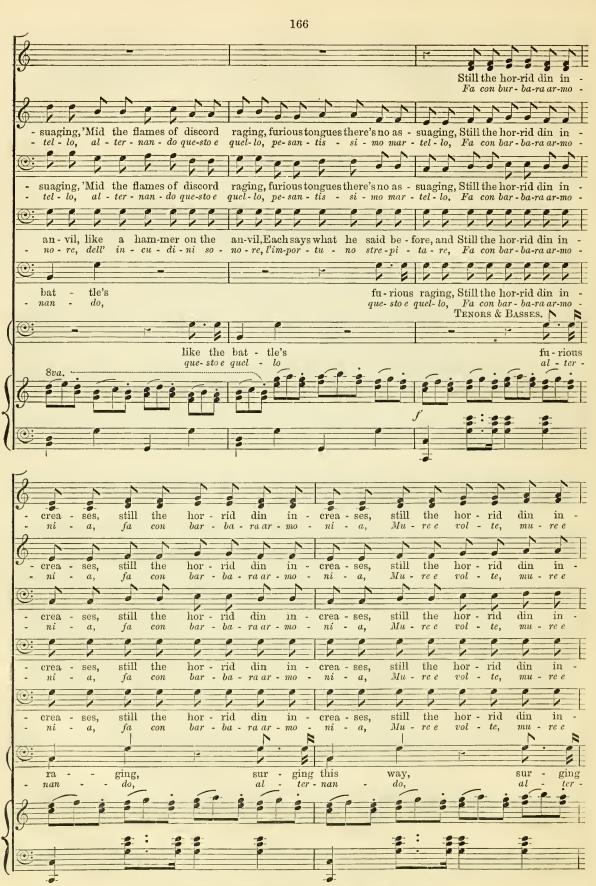


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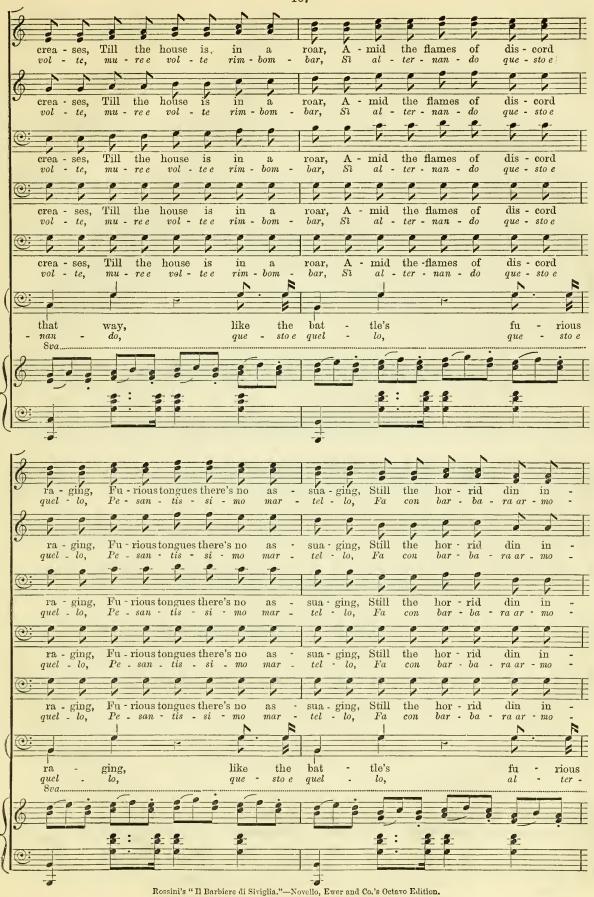


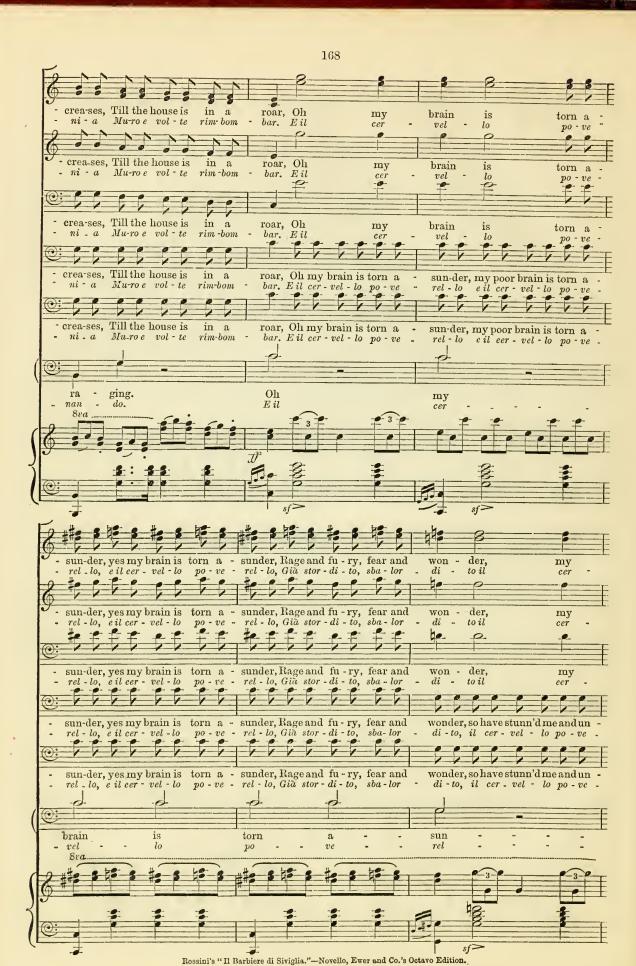
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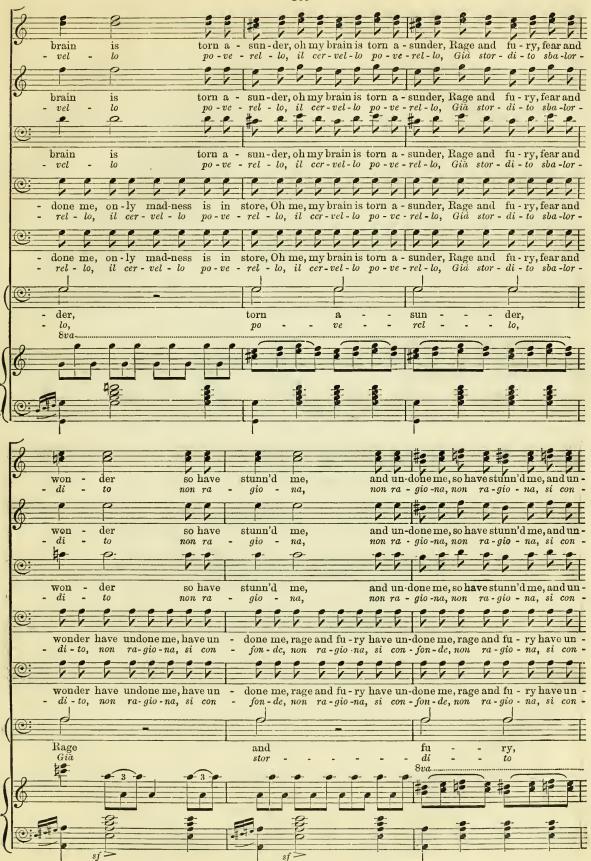
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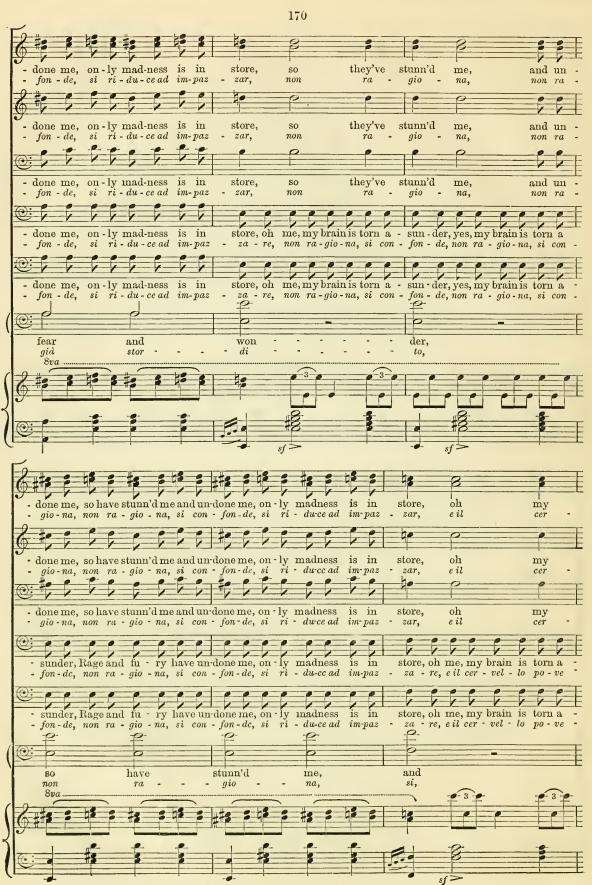


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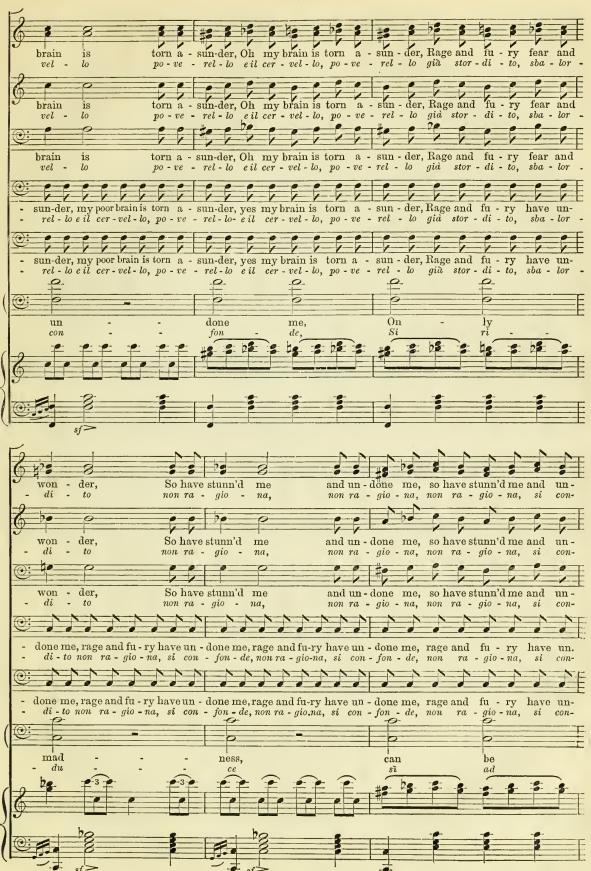
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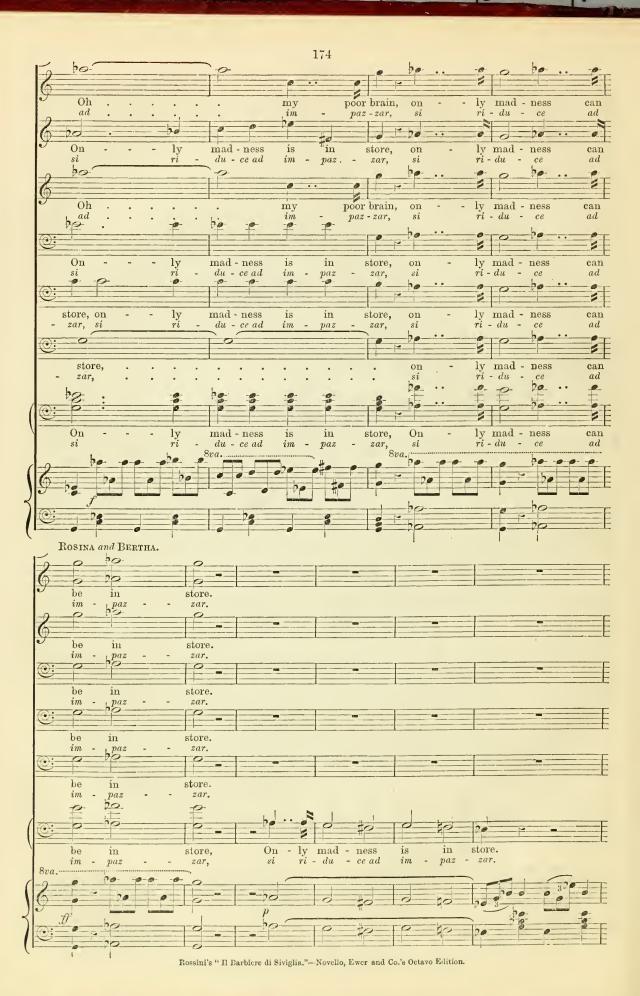
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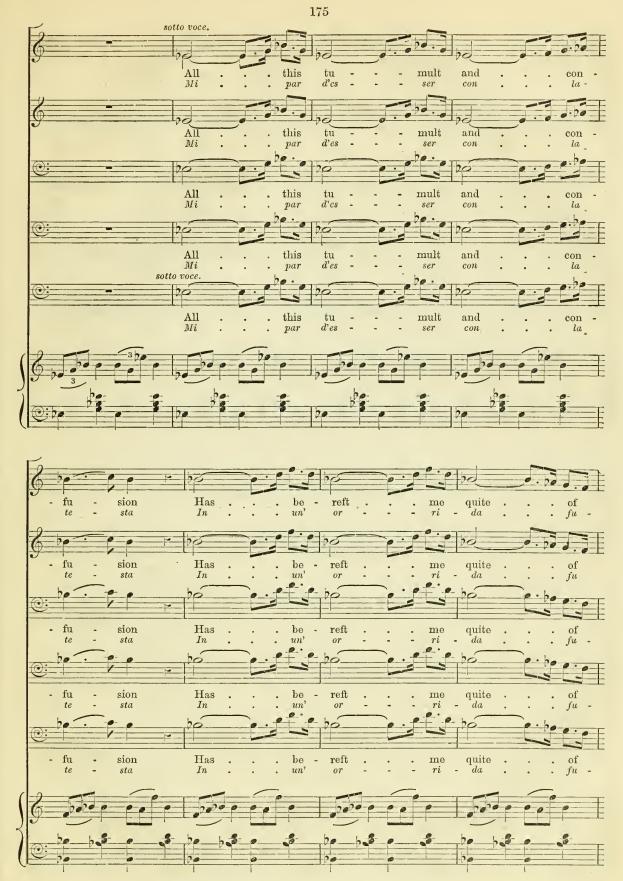
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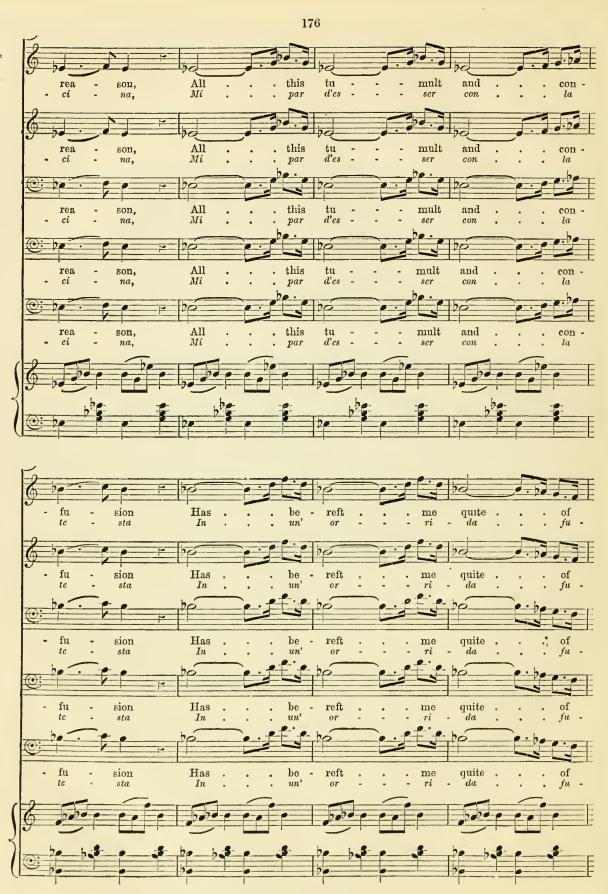
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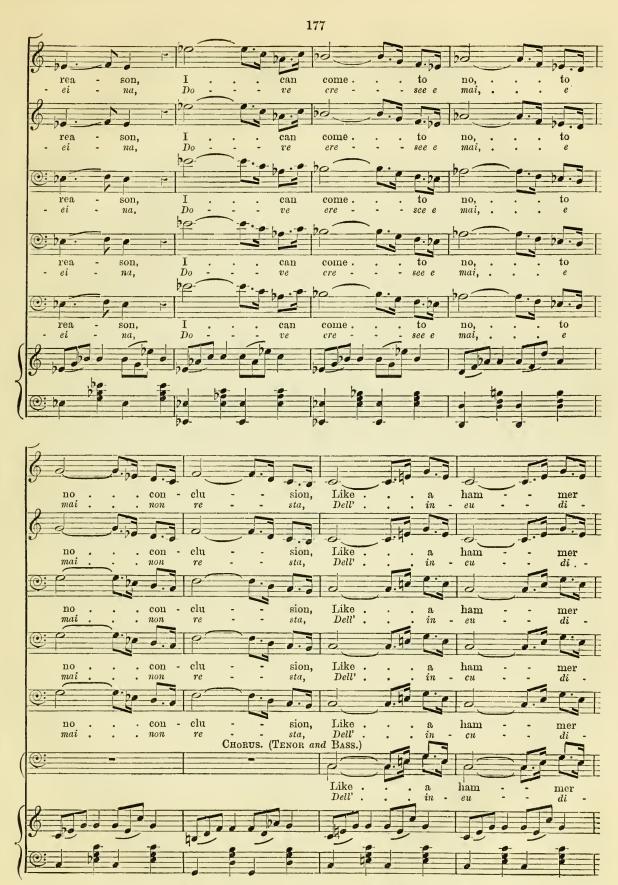
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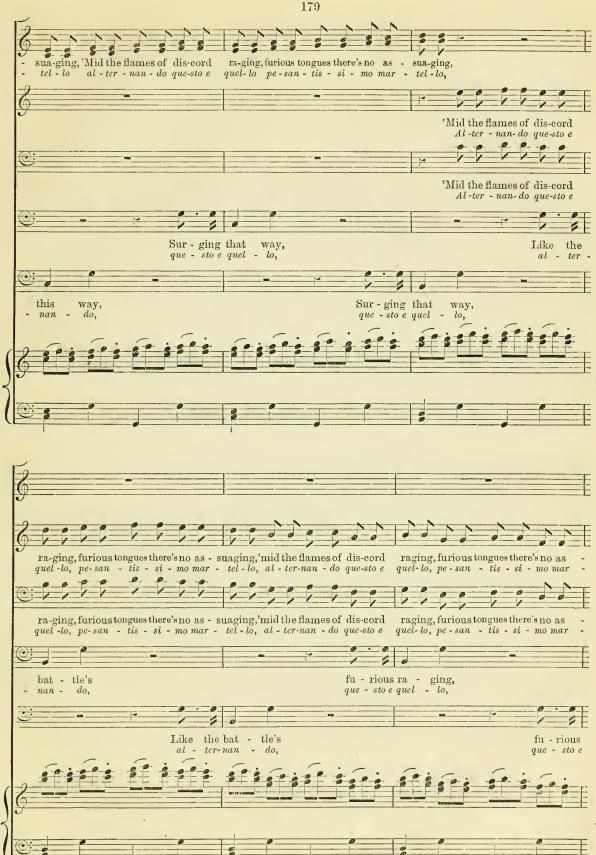


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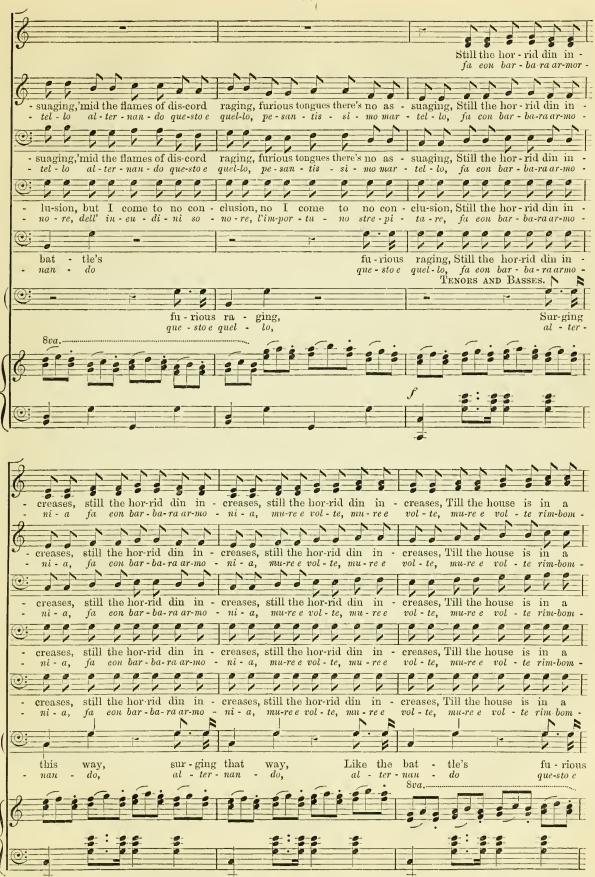
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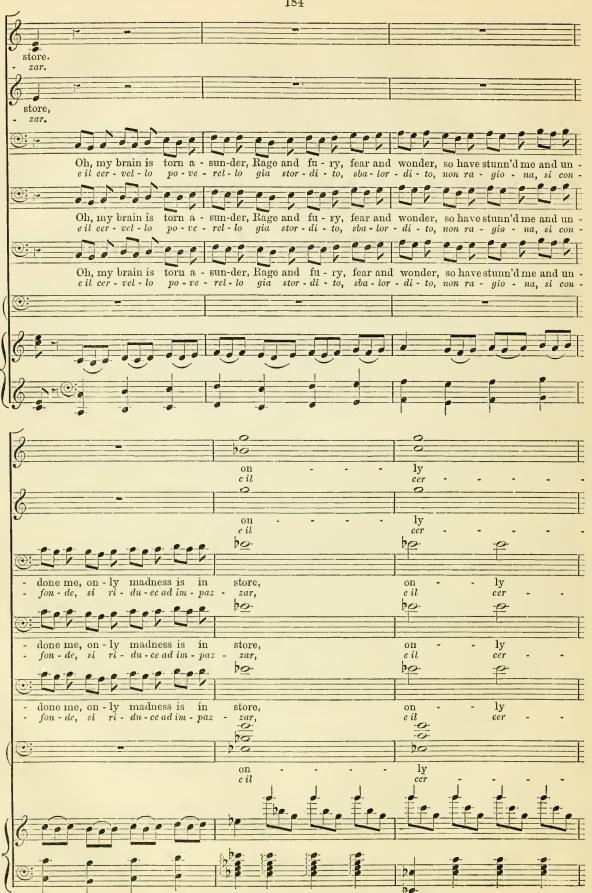
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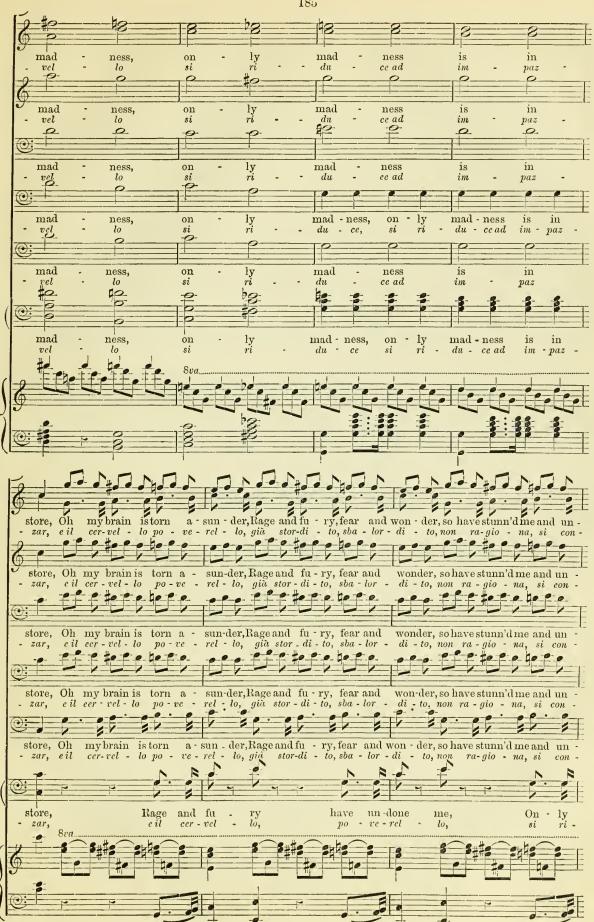


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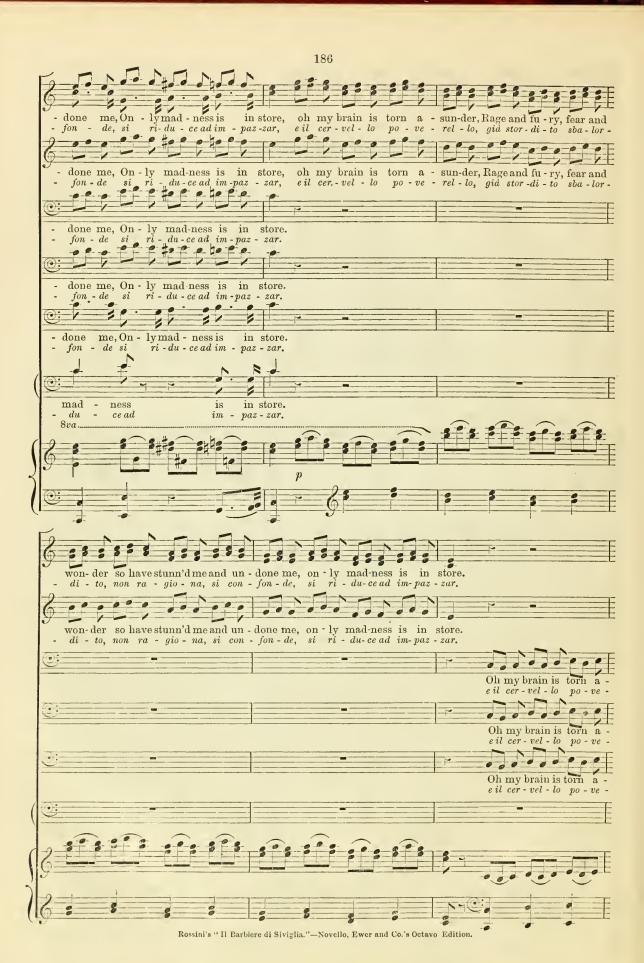


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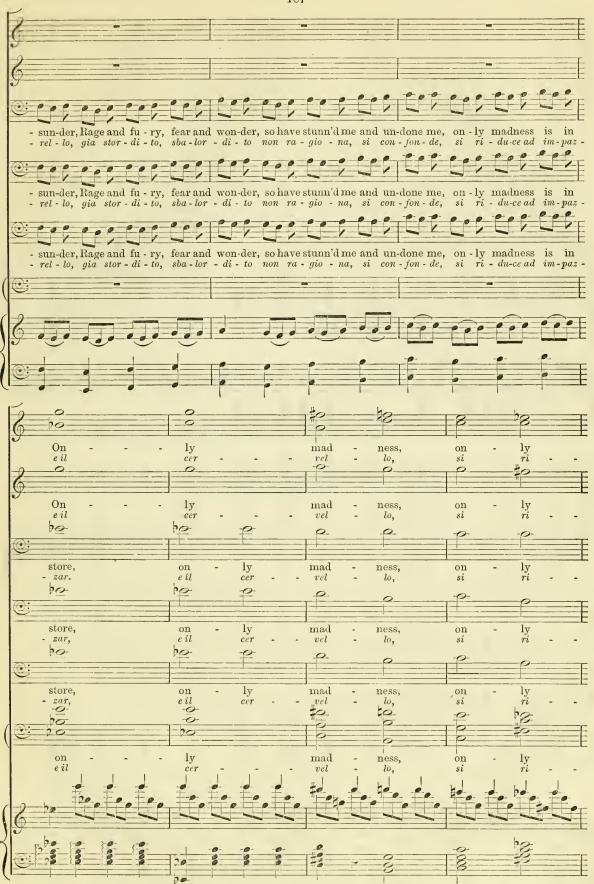
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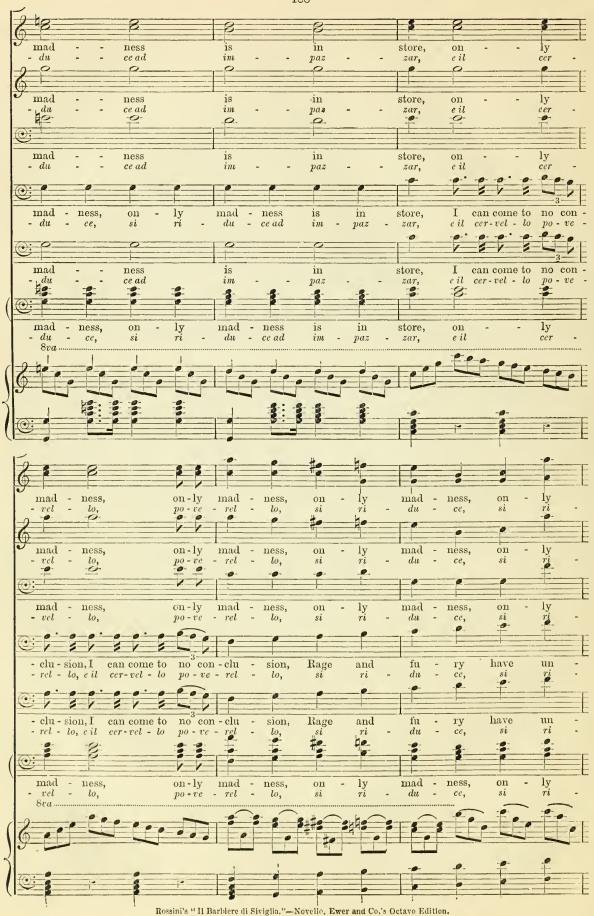
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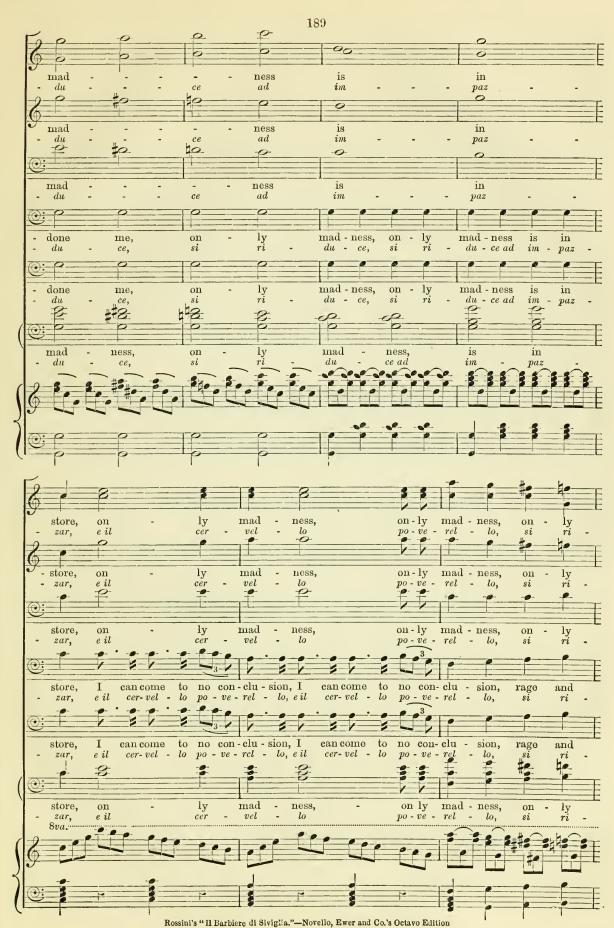


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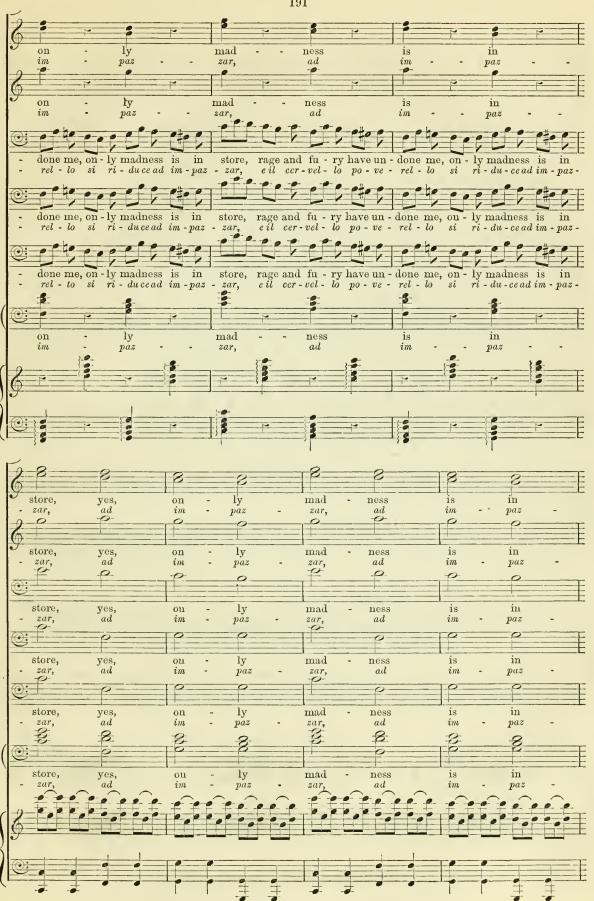




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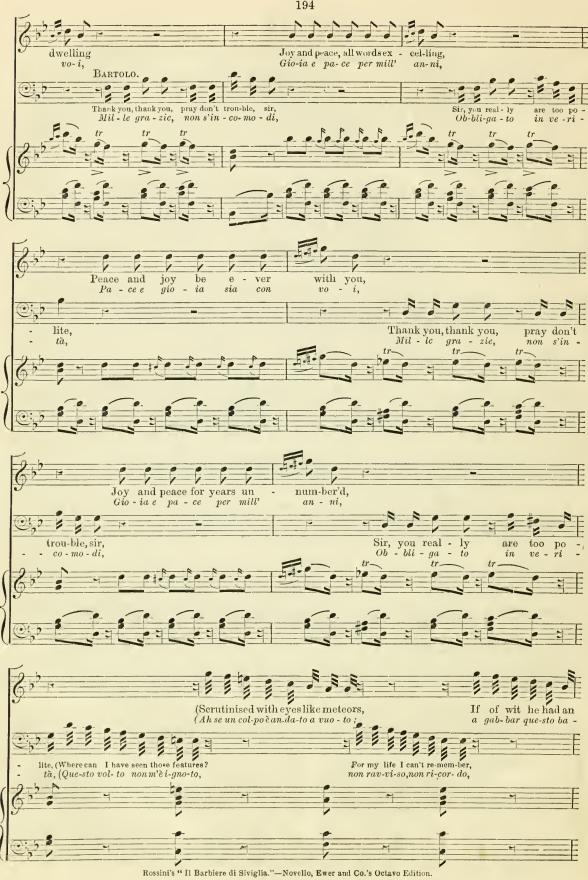
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ACT II.

RECITATIVE AND DUETTINO .- "PEACE AND JOY." No. 12. Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music. BARTOLO. #, Y ; | | / Voice. like these ti-dings! My en-qui-ries mio de-sti-no! Quel sol-da-to, nota - bout that noi-sy per quan- to ab - bia cer - ca ve - di il mio O:C #F3 PIANO. half all ne'er was in that reg'-ment. Eh! no pur-pose; sus - pect, he tut - to il reg - gi - men - to. du niuninIobi - to, I am quite sure he's sent here che du - bi - tar? Scom - met - to by the Count Al - ma vi - va, wa - ger! that he may as spet - to! che dal con- te Al - ma vi - va,è sta - to qui1 3 3 -/ tain for his young lord-ship what is the state di - to quel si - gno - re ad e - splo - rar of my fair ward's af - fee-tions. del - la Ro - si - na il co - re. In these days of con -Nem - me- no in ca - sa 8 -0 (knocking heard.) fu - sion pro - pria one's own house notsafe fromtrai - tors. Who's knock-ing? Eh, who sicu $pu\delta$ star! Chimathere? What's become of the ser-vants? What need I lit! bat - to -no, non sen - ti - te? In ca-sa io fear. I am at home here, I'll ca-sa io son; non v'è ti-mo - re, a(Enter the Count, disguised as a music master.) Peace and joy be Pa-ce e gio-ia on this Andante moderato. sia con

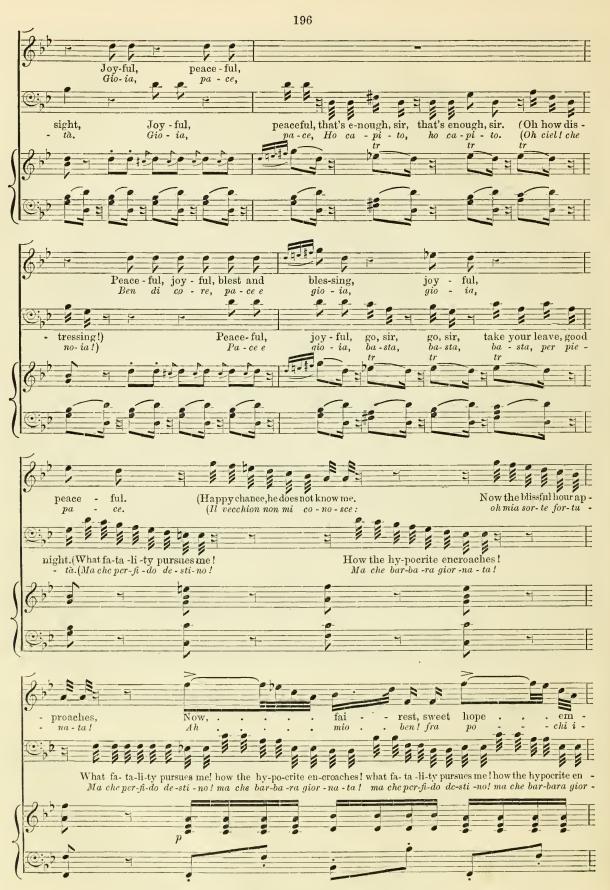
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اللاعدية إنفرو لناف والتروية لنبدر إناره والانوارات



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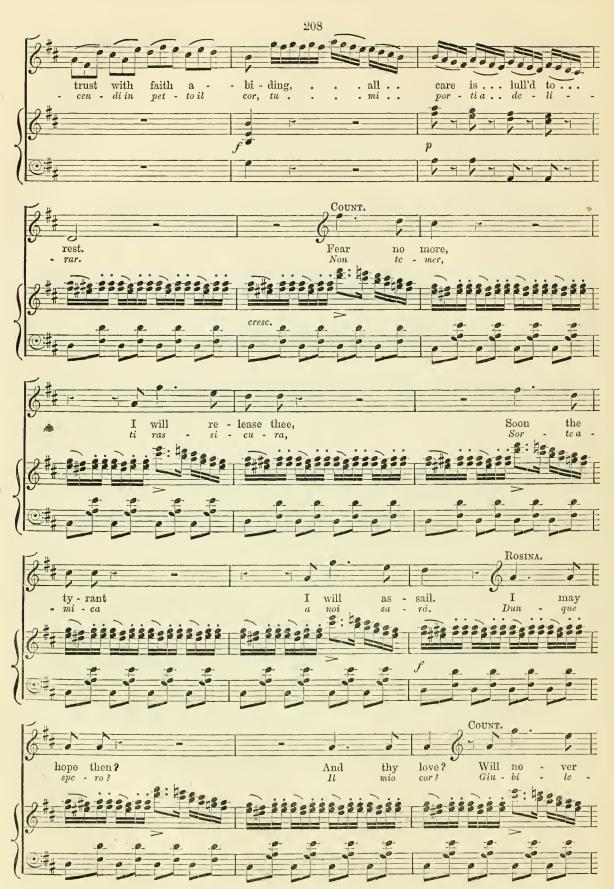
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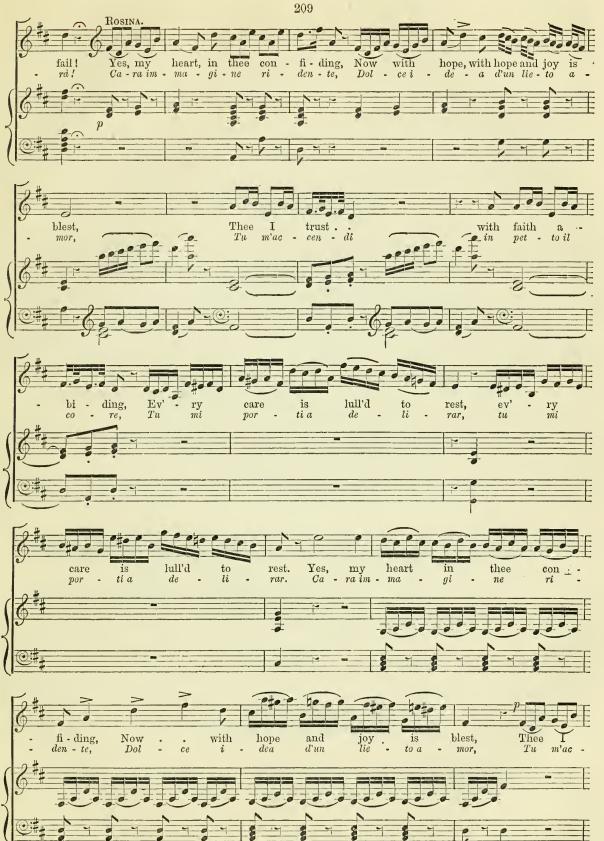




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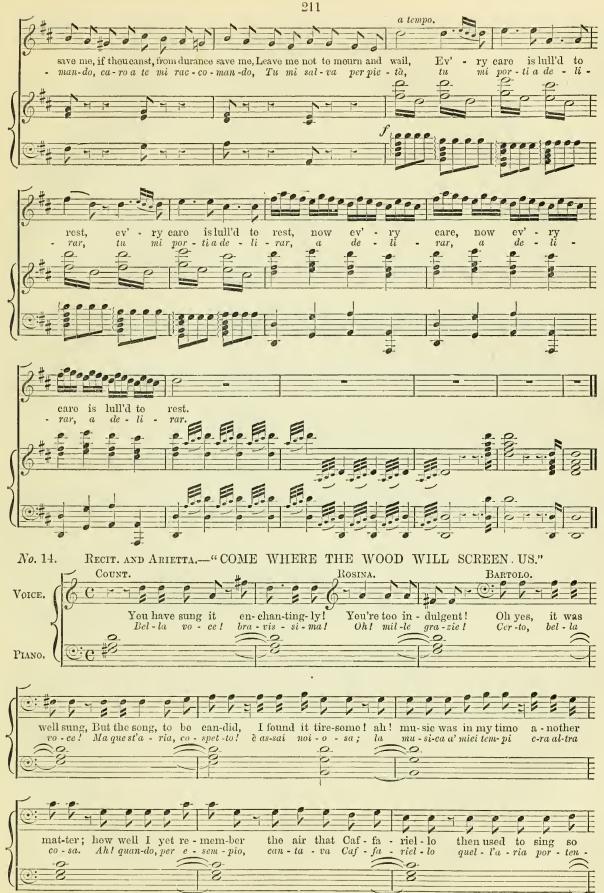
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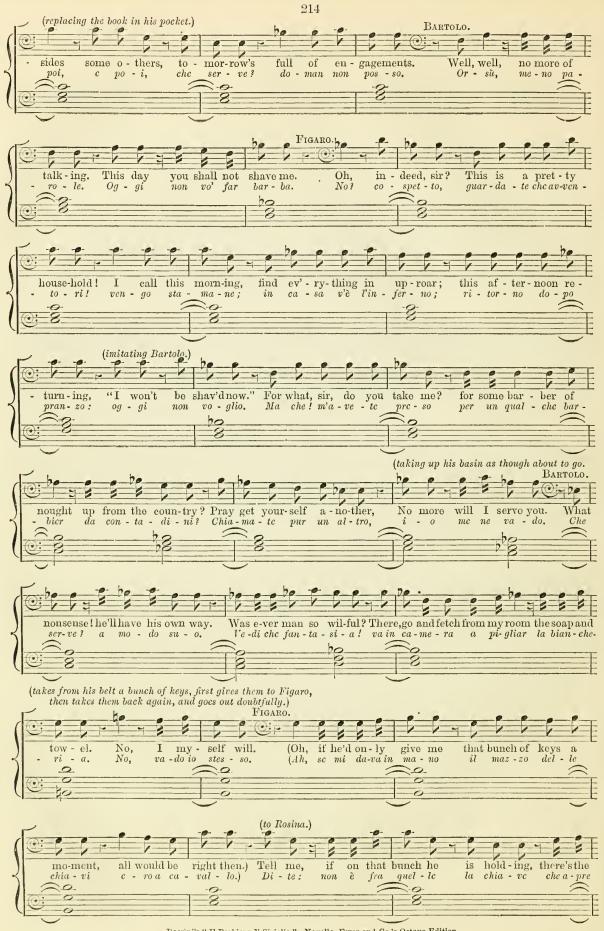


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RECITATIVE.



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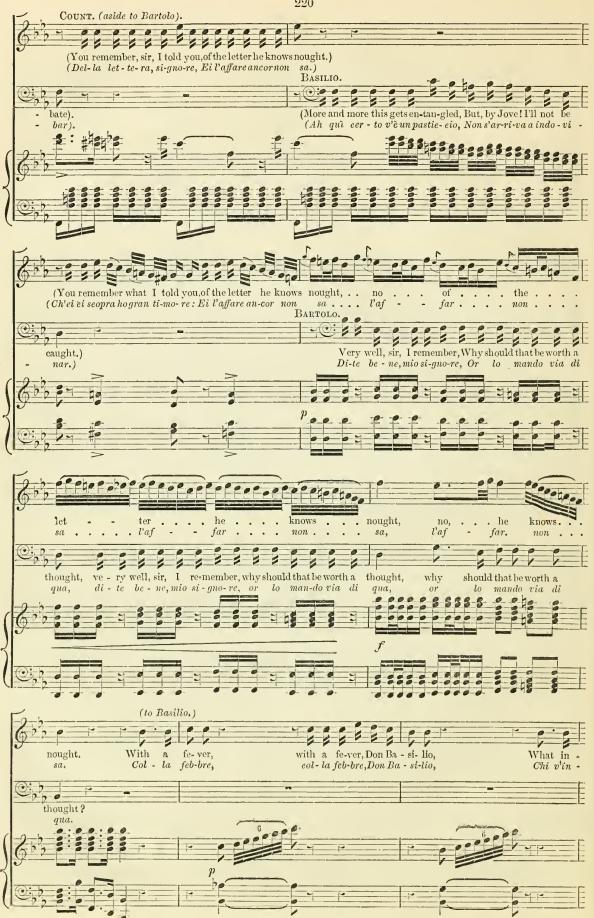


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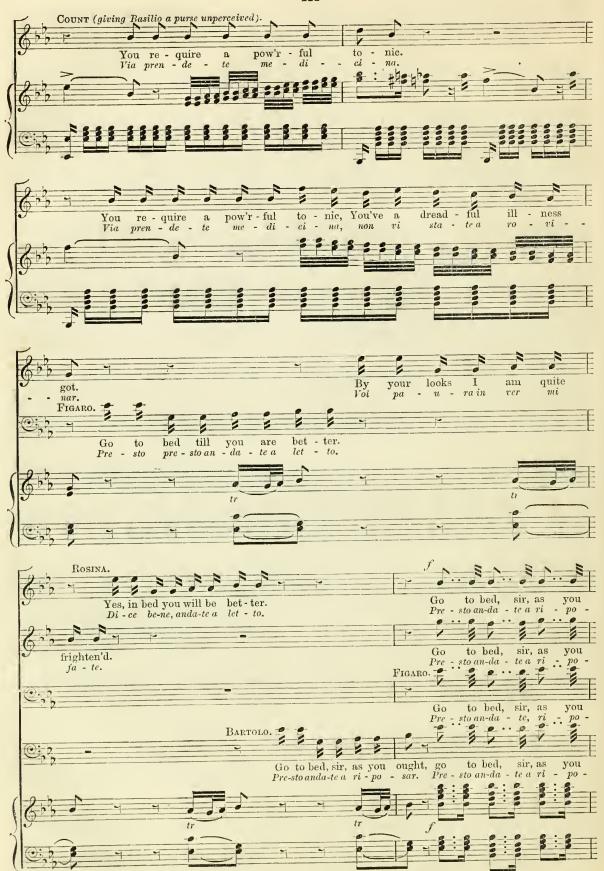


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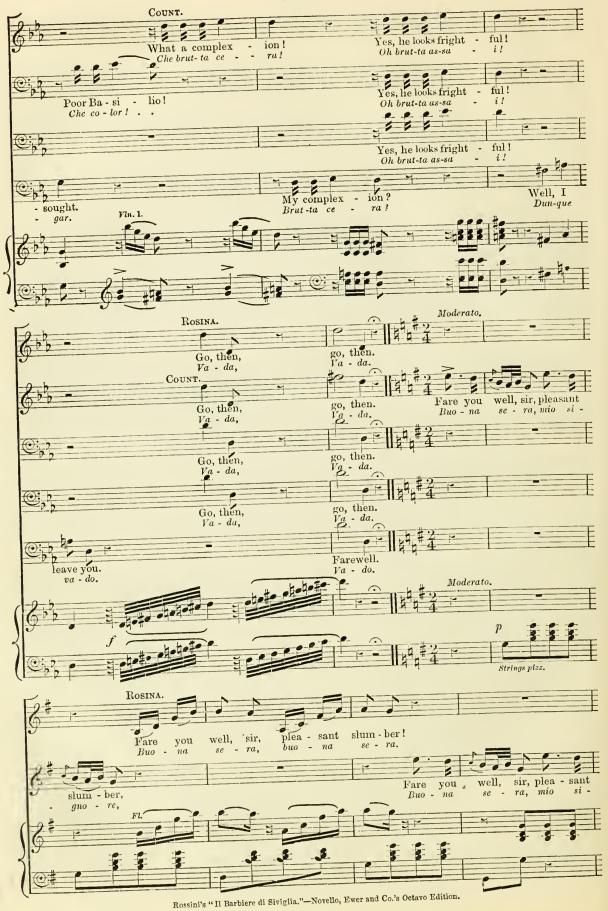




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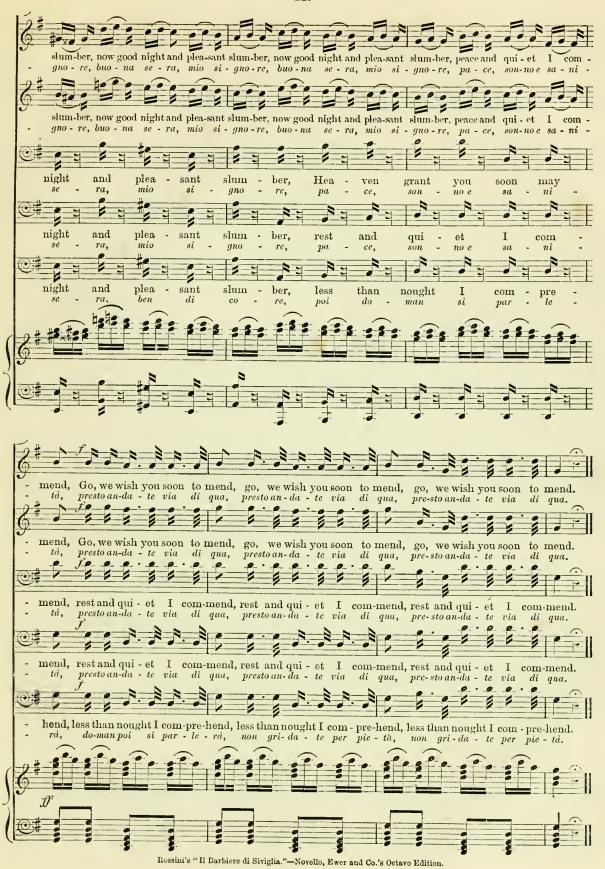


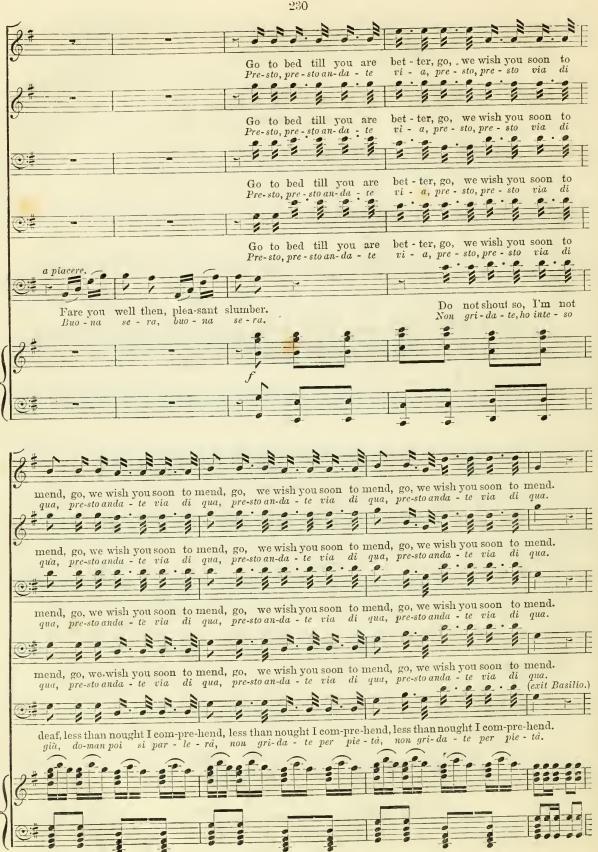
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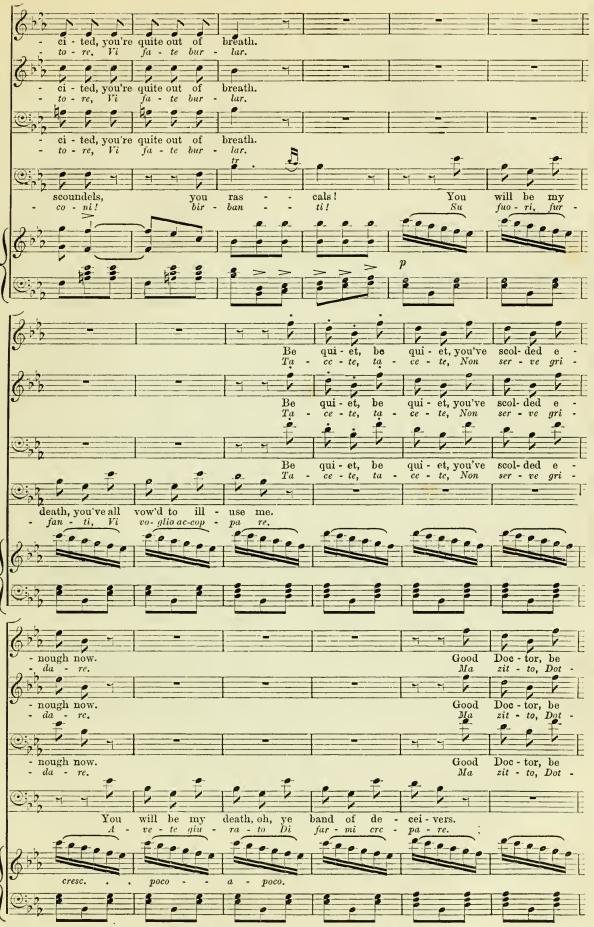
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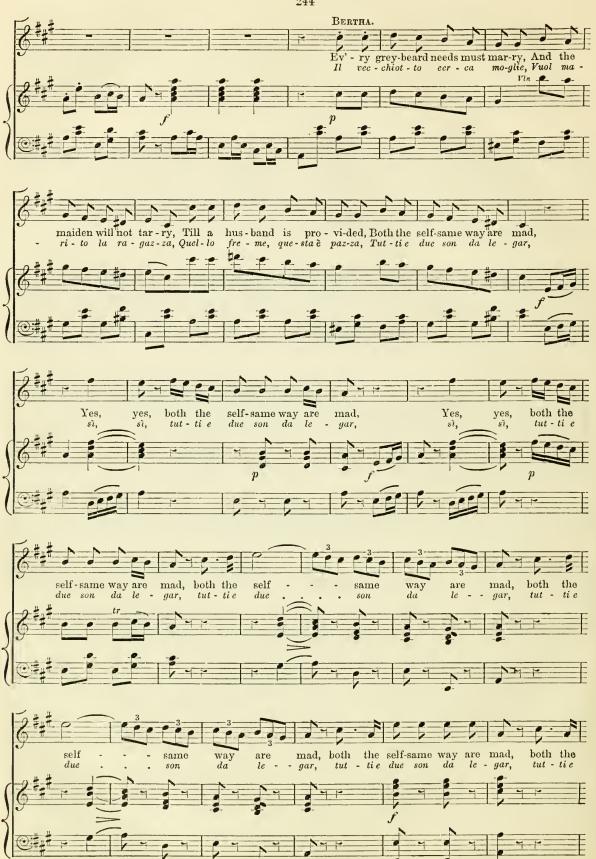




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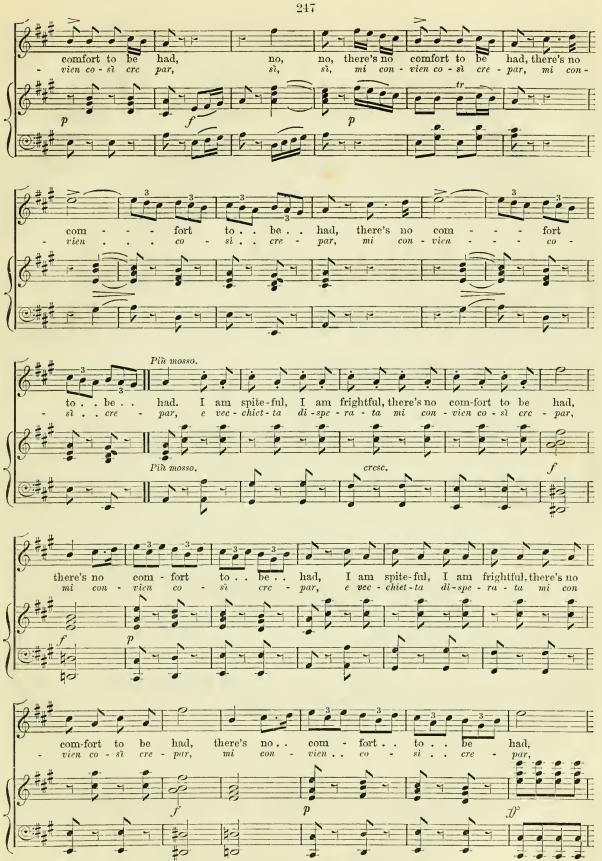
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RECITATIVE.-"DO YOU MEAN THEN TO TELL ME."

Room with barred windows, as in the First Act.

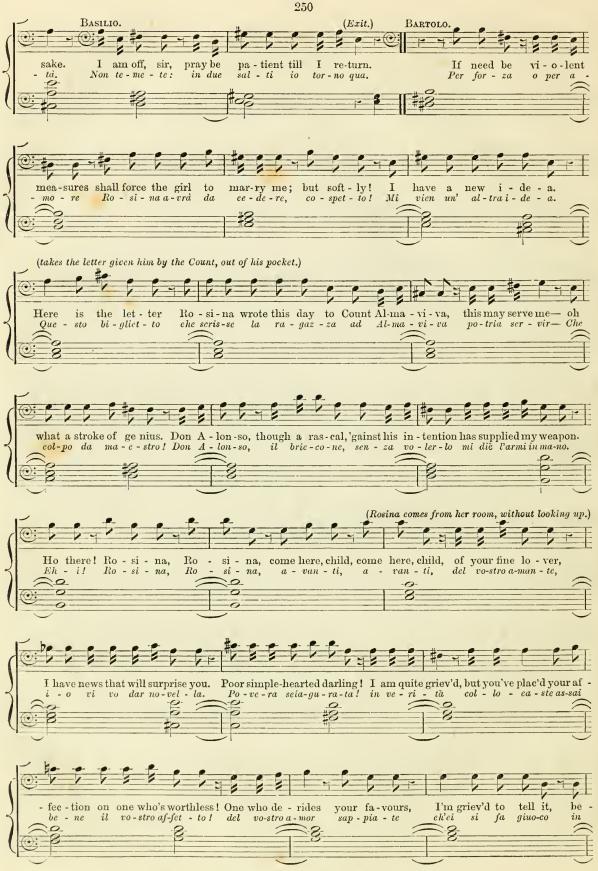


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No. 17.

STORM.

From the windows flashes of lightning are seen and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enter by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

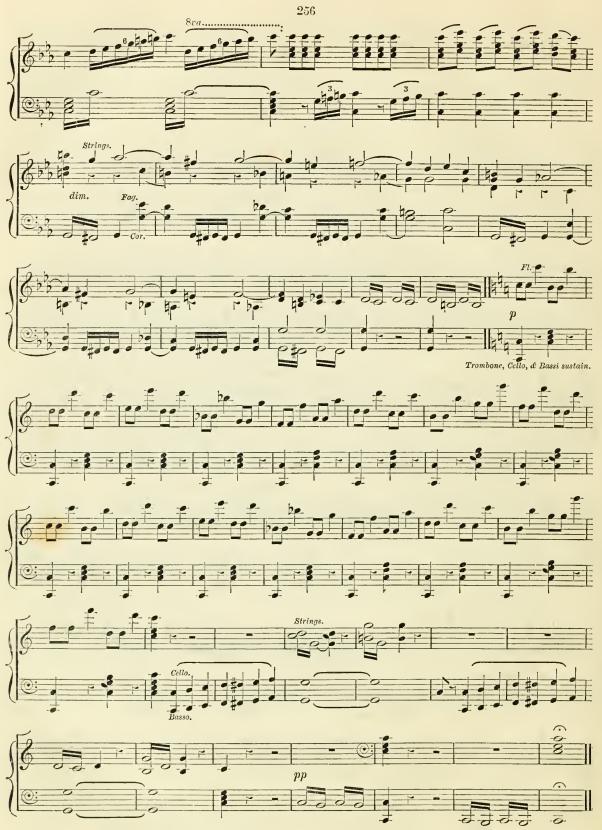


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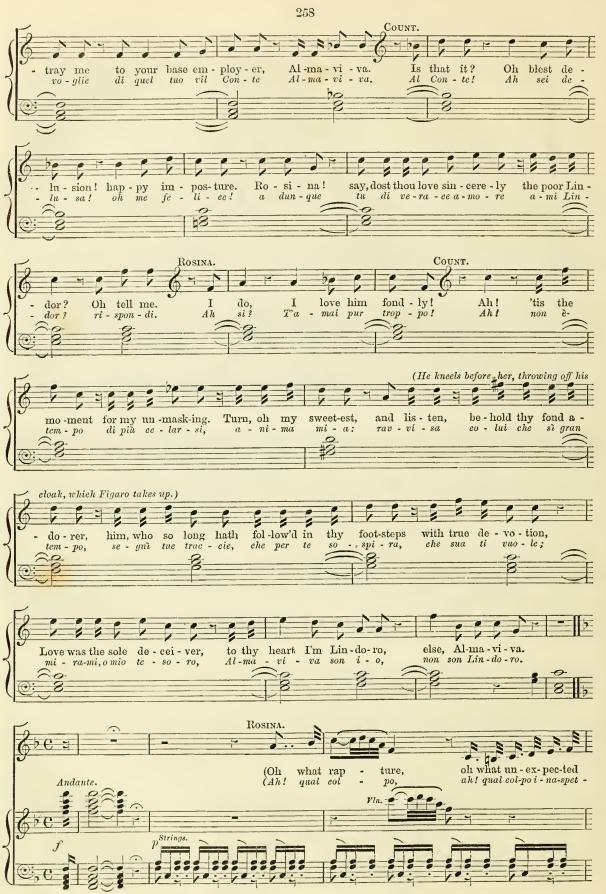
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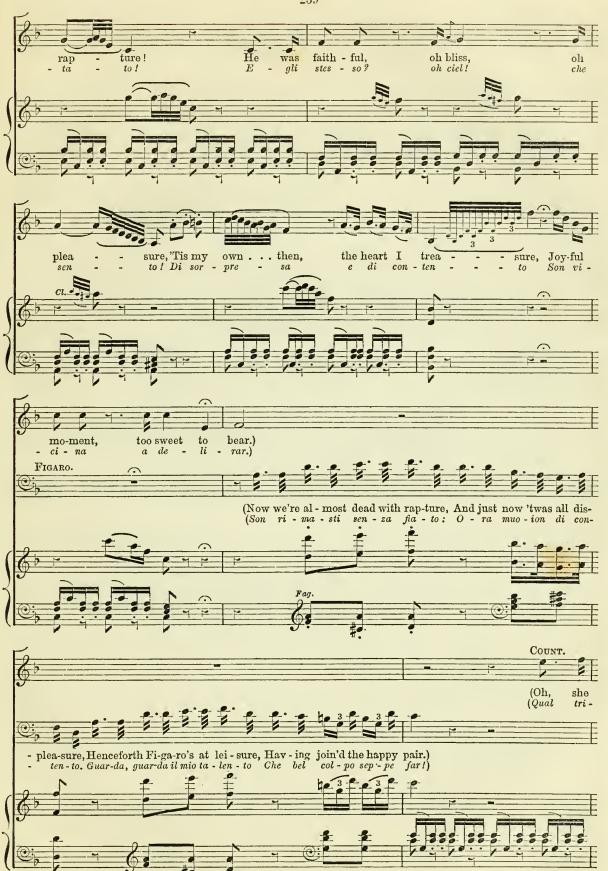
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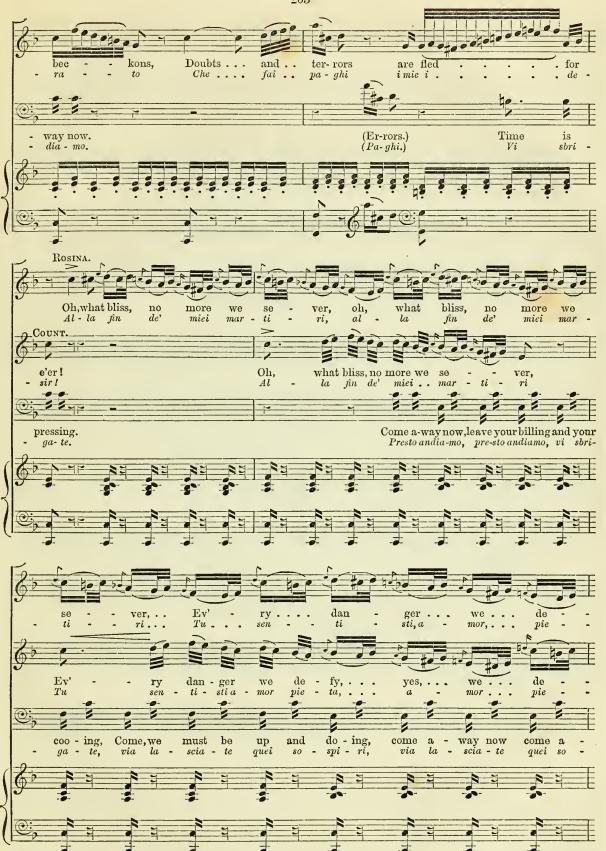


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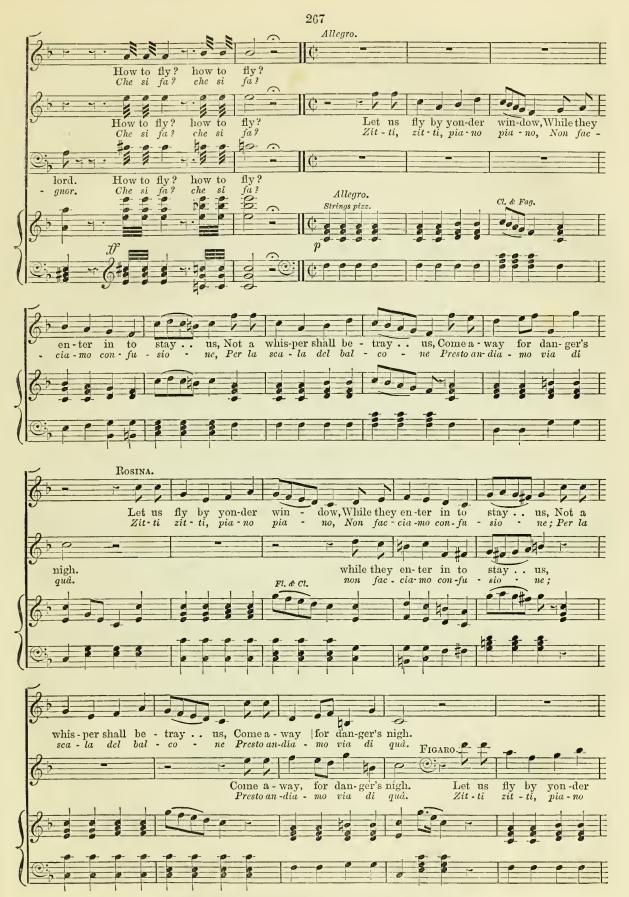


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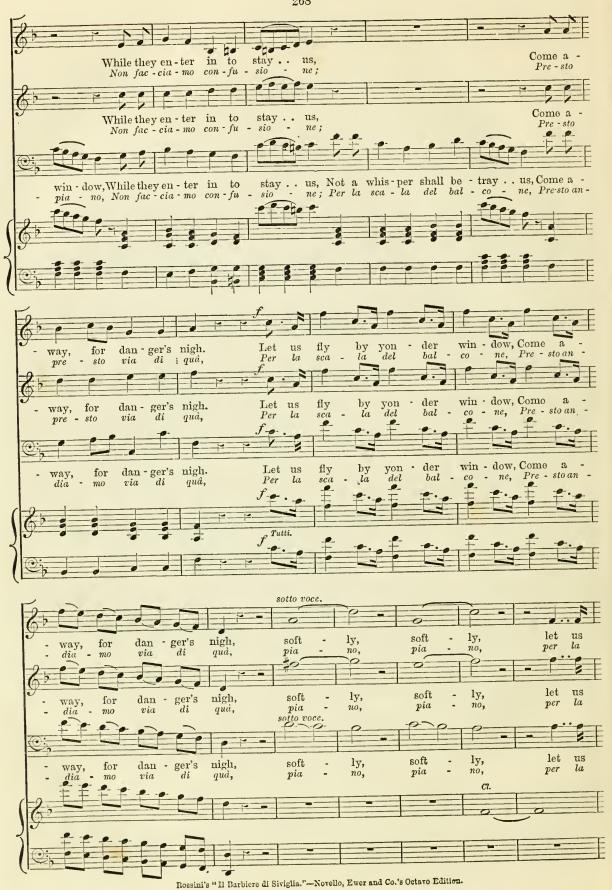


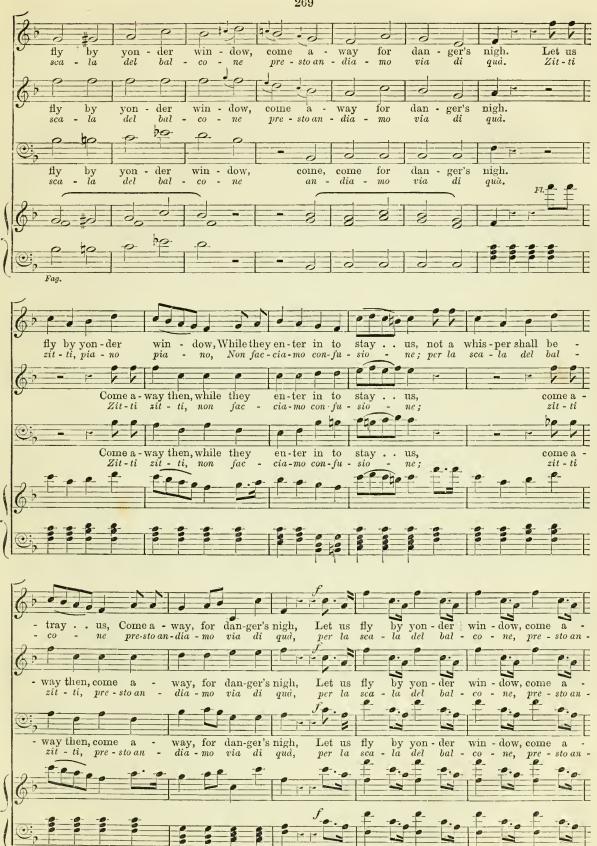
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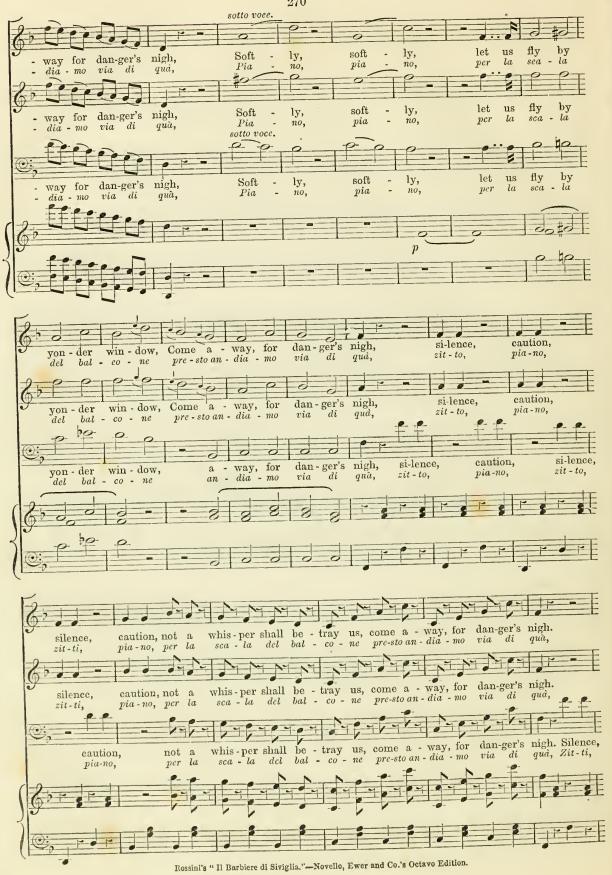
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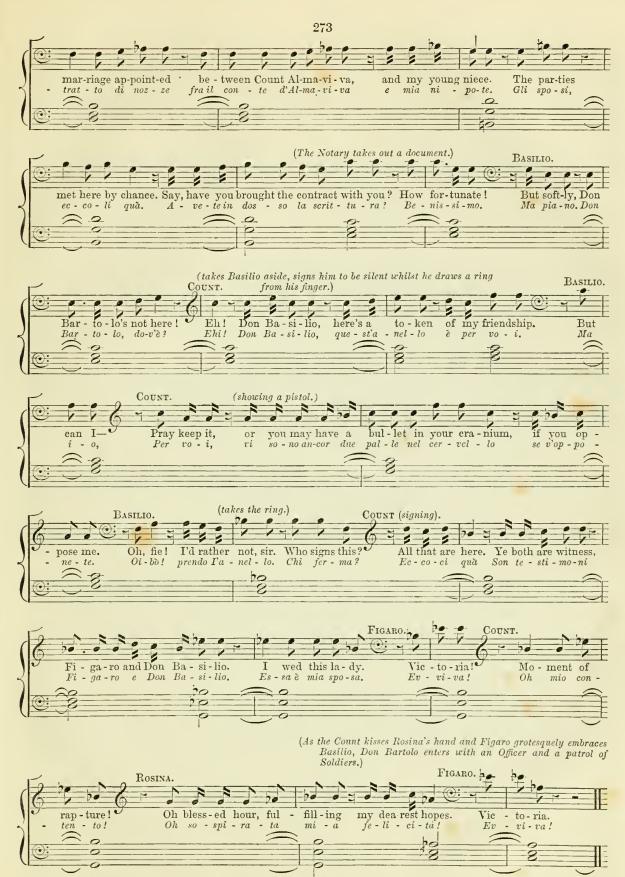




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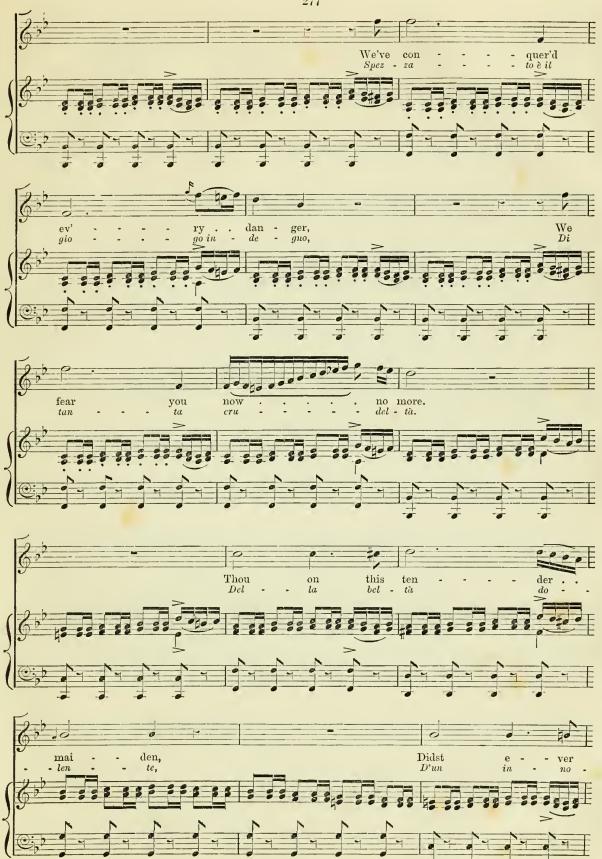


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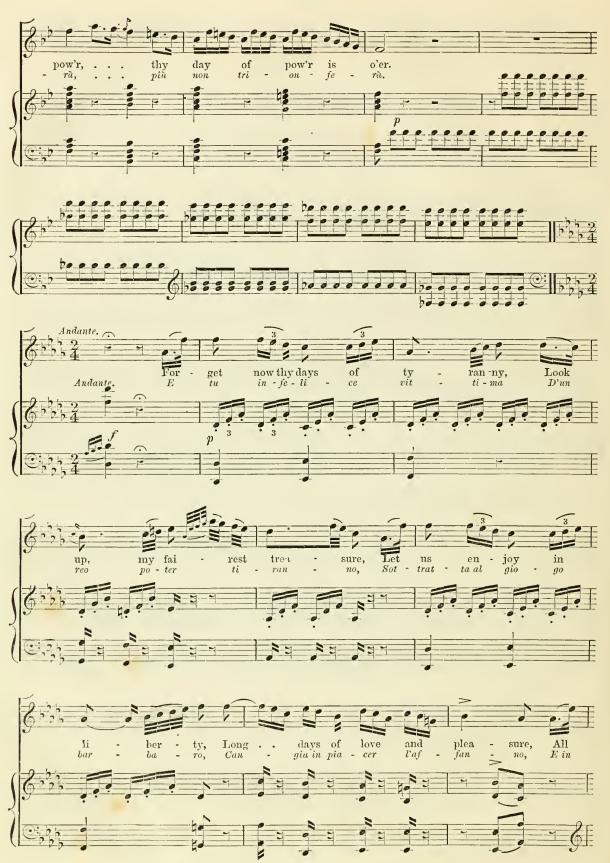


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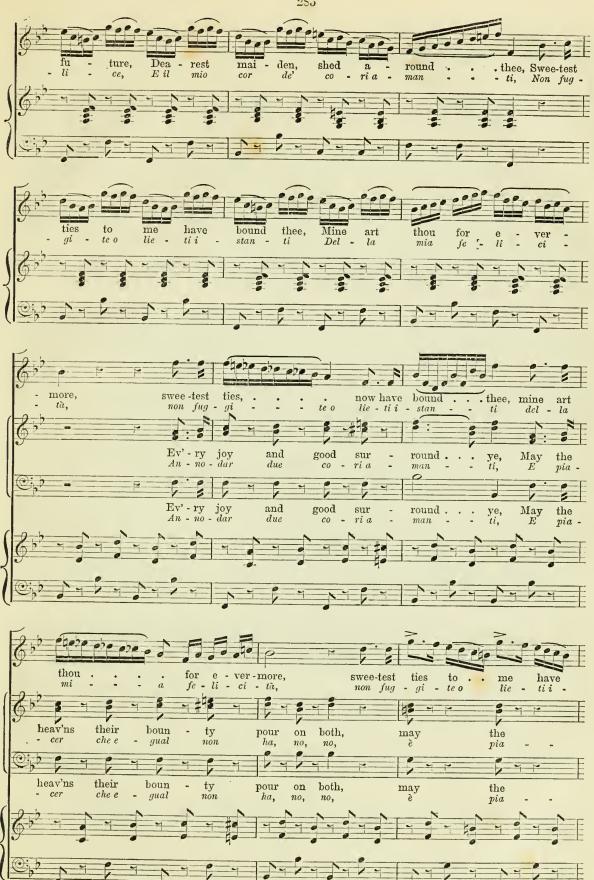
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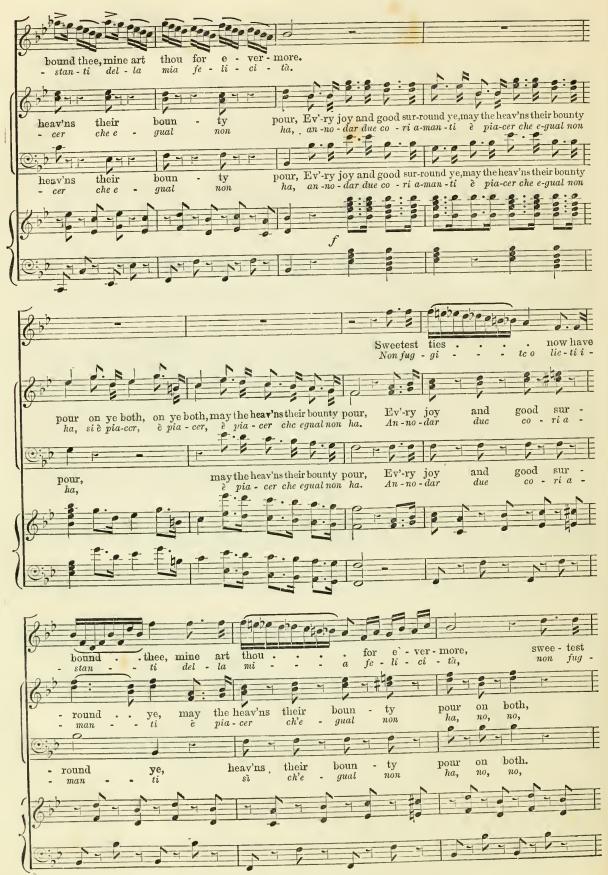
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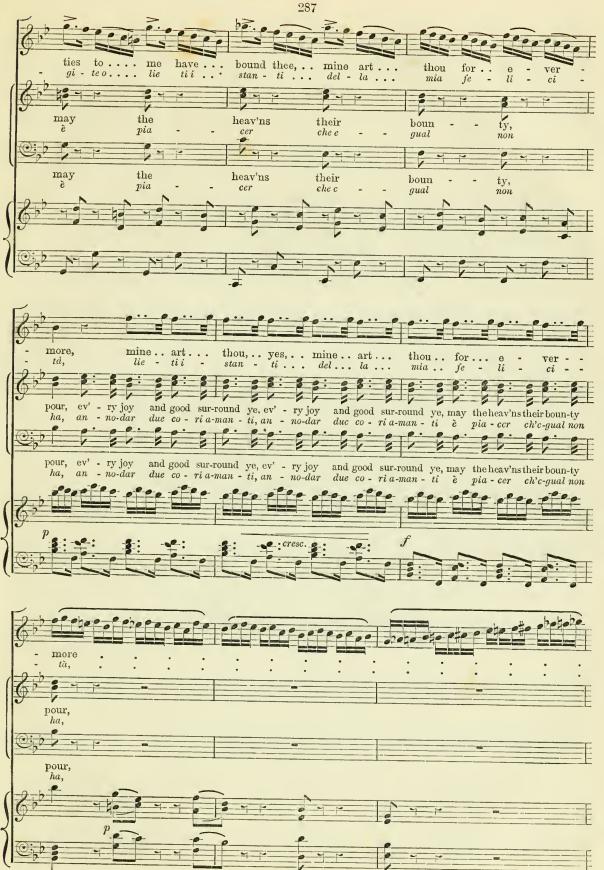
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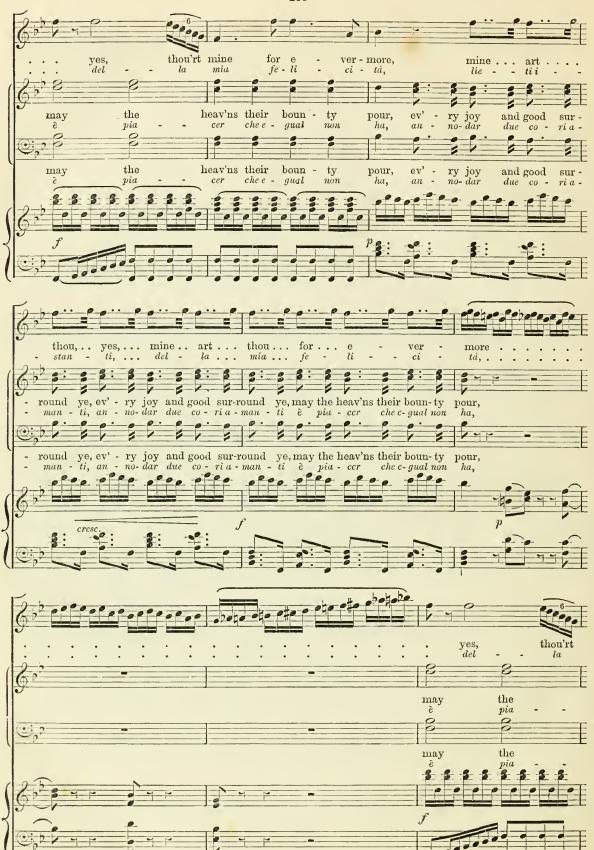
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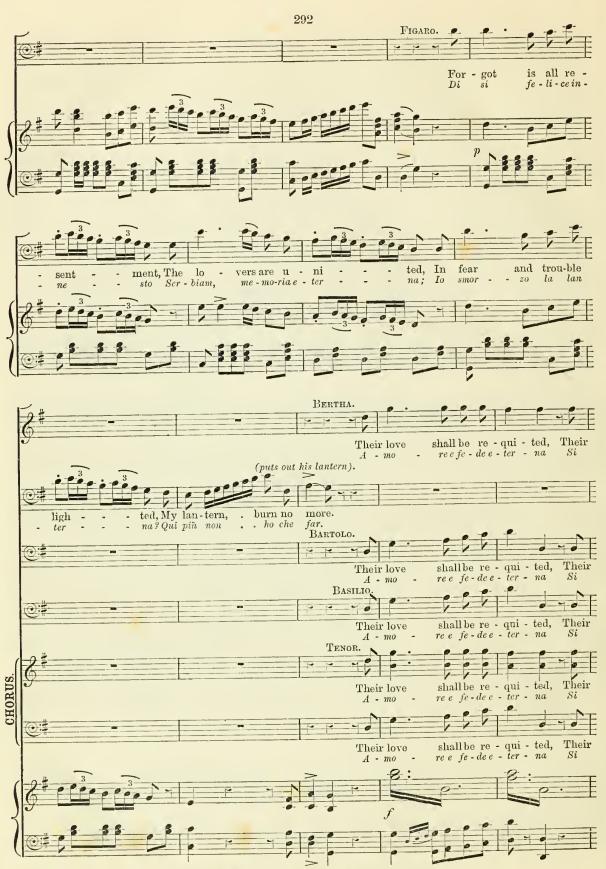




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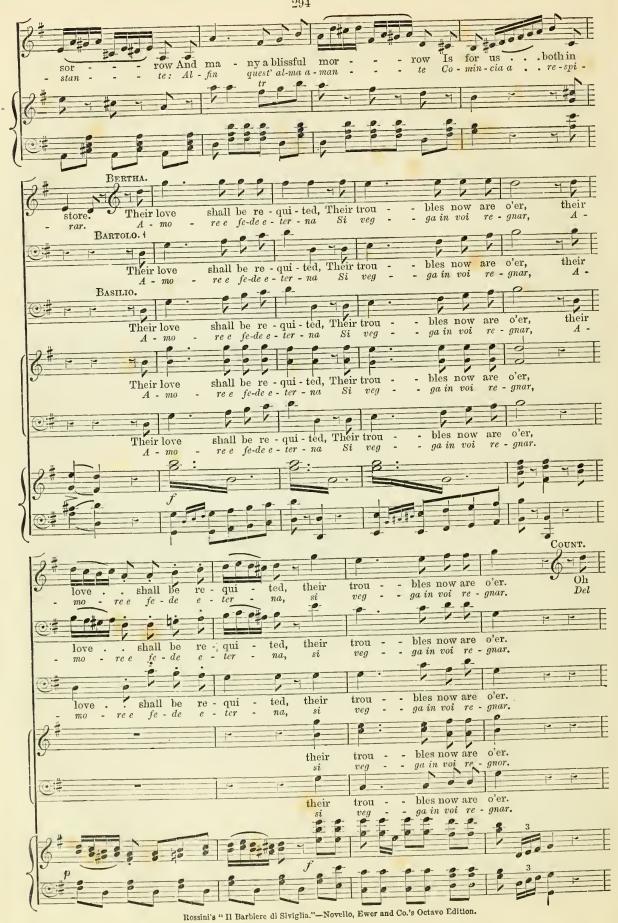


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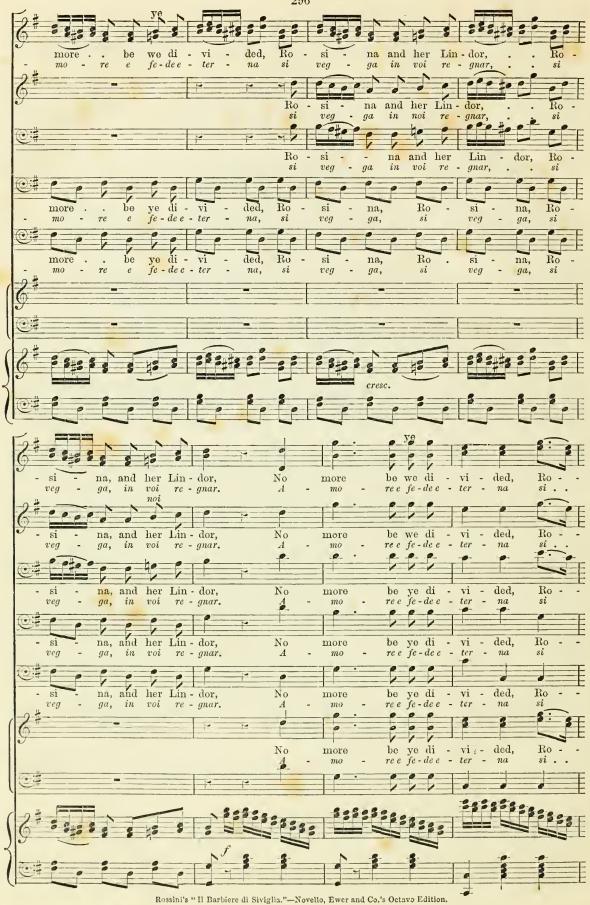
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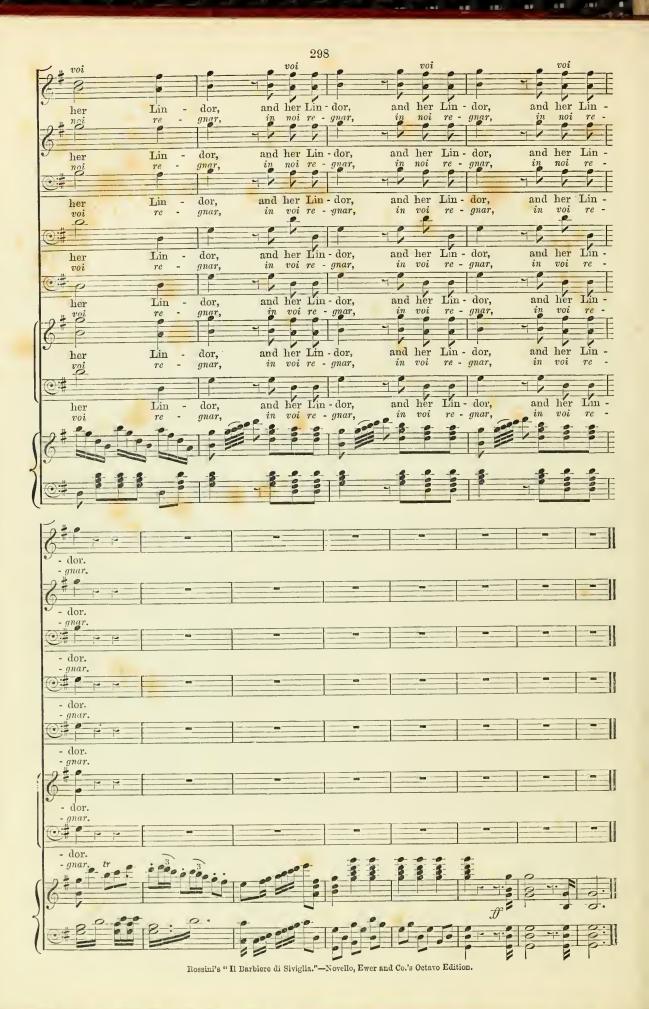


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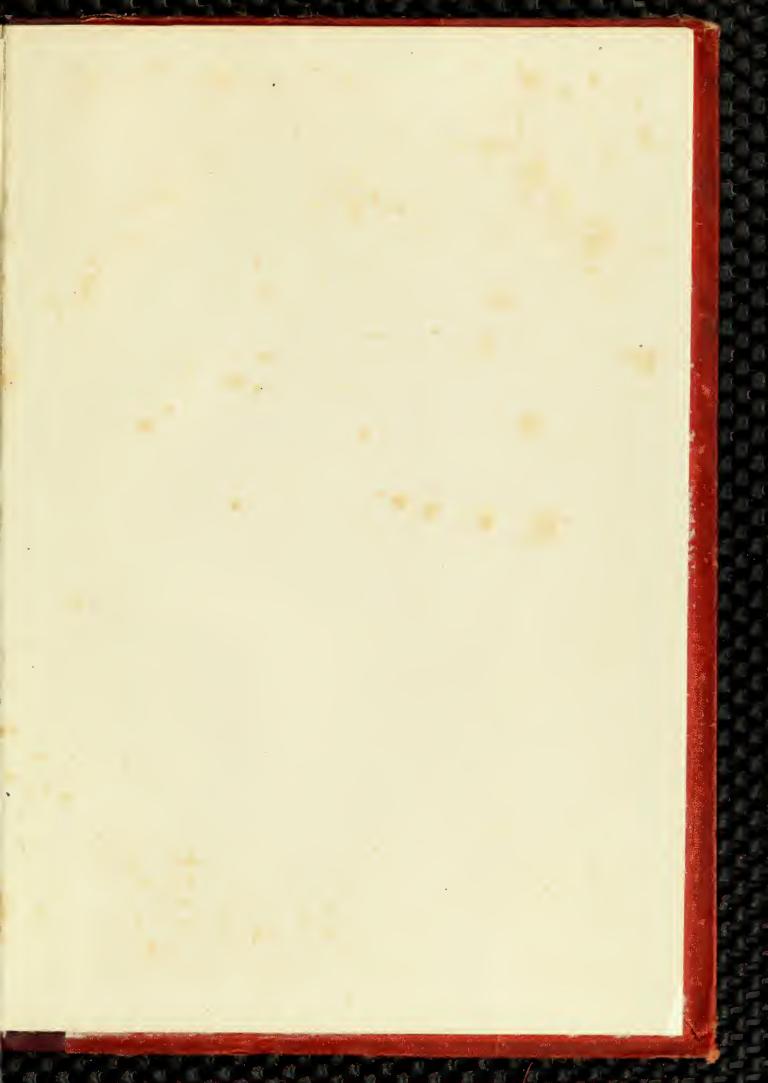
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